

SCHOOL **SAINT ANN'S**
HIGH SCHOOL
COURSE CATALOG

2009 – 2010

Dear Students,

Welcome to a new and exciting year in our High School!

Within these pages you will find rich and diverse course offerings created just for you. Read through the catalog, sharing your thoughts and questions with your teachers, family, and friends. As you consider your course selection, be ambitious and play to your strengths, or take a chance and try something new.

This is your high school; this is your time. We're delighted to share your journey!

Love,

Dana and Sam

HIGH SCHOOL COURSES 2009-2010

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MINIMUM GRADUATION REQUIREMENTS

Arts: four courses in the arts, preferably at least one in art, one in music, one in theater

Computer: no requirement, but students are encouraged to become comfortable with usage and applications of the computer

English: four years

History: four years

Language: four years of one language, or three years of one language and two years of another

Math: four years, including Algebra 1, Geometry and Algebra 2

Rec Arts: one course per year

Science: three years including one year of biology and one year of physical science

ART

All classes meet one double period per week unless otherwise noted. Note: Although the descriptions for many of the art electives are general, it is the teachers' prerogative to be more specialized in their individual approaches. For instance, the painting and painting/drawing courses have several sections taught by different teachers in the Department. Each teacher guides the curriculum through personal aesthetic passions and interests, while taking into consideration the experiential and technical abilities of each student in the class.

INTRODUCTION TO DRAFTING & MECHANICAL DRAWING

(Rumage)

This course is an introduction to the very basics of manual drafting practices and procedures. Although model making will be included in this course, it is primarily a rigorous drawing course. Topics to be covered include the fundamentals of drafting equipment, lettering and symbols, dimensioning, orthographic projections (isometric, axonometric, and multiple point perspective), sectional views and model making. This class is limited to ten students.

INTRODUCTION TO ARCHITECTURE & DESIGN I

(Luce, Rumage)

This course introduces and explores some of the basic perspective drawing systems used to translate 3-D architectural forms into a 2-D format (elevations, floor plans, isometric and axonometric). Students progress from rendering simple 3-D elements to designing complex architectural structures within a specific site, eventually learning how to translate their architectural drawings into scale models constructed from cardboard, plaster and wood. This class is limited to ten students. No involvement in fall sports is preferred.

INTRODUCTION TO ARCHITECTURE & DESIGN II

(Luce)

This course is an extension of the introduction to architecture and design course. The course will continue to explore architectural concepts and allow students to gain more confidence and fluency with applying the various projection and mechanical drawing systems to design problems. This is an excellent course to prepare for the more rigorous Advanced Architecture and Design course. This class is limited to ten students.

ADVANCED ARCHITECTURE & DESIGN

(Posel)

To enter this rigorous advanced course, students are required to have completed Introduction to Architecture & Design (I and II), or to have gained permission from the instructor. Each student is also required to be skilled in presenting design considerations in plan, section, elevation and axonometric projection drawings. This course explores a variety of architectural/design problems in greater depth than in previous A/D courses. In order to develop skills in 3-D problem solving, model making is a major component of this course. This class is limited to ten students.

CLAYMATION INTENSIVE

(Tokmakova)

The claymation course is demanding. It requires considerable dedication, concentration and hard work, as well as basic skills in drawing and sculpture. Claymation involves developing storyboards and 3-D set designs and creating articulated characters from Sculpey clay. After filming their stories with digital cameras, students use computers to edit them and drop in soundtracks. Two double periods per week.

DIGITAL PHOTOGRAPHY

(Poindexter)

This is a photography course that explores image making through an entirely digital format. Along with use of digital cameras, the course relies on the computer to refine and manipulate images that are then produced through a digital printer. No photography experience is necessary. The course is limited to ten students.

DRAWING

(Keating, Sassoon)

This class investigates ideas about drawing, using a variety of media and surfaces. Observation, perception, composition, and the language of mark making are stressed. The course moves beyond the pencil to delve into charcoal, pastel, ink, tonal and color washes, watercolor, clay, colored paper, and digital technology as a means to develop an expressive personal vocabulary.

FIGURE DRAWING

(The Department)

This class in drawing from the life model uses anatomical exercises studying the skeleton, muscles and organs to convey an understanding of forms and shapes that make and influence our positions and motions. There is attention to anatomy and proportion and to ways of describing contour and form through the study of light, shadow and movement.

ILLUSTRATION

(Poindexter)

How does one illustrate an idea, a story, or an abstract concept? A good illustrator isn't just a highly skilled visual artist, but also someone who can convey an idea in an often counterintuitive fashion. This course is for enthusiastic and highly motivated students who are interested in exploring drawing as a tool to speak without using words. We also analyze the work of well known "illustrators" from Michelangelo to Steinberg. Class assignments explore a variety of materials and media.

PAINTING

(The Department)

This course is an exploration, through a variety of painting media, of pictorial construction, color, composition and conception.

PAINTING INTENSIVE

(Bellfatto, Keating)

See Painting. Offered in an intensive format of **two double periods a week**. Permission of the instructor is required.

PAINTING & DRAWING

(Keating/Luce)

An exploration of pictorial life—how drawing begins, its development, manifestation and transmutation. An alchemical approach to picture making: experimentation with content in a variety of styles and media toward a development of a personal vision.

PHOTOGRAPHY 1

(Hord)

A beginning course introducing the student to photographic techniques and visual skills. Starting with the basics of exposure—film speed, shutter speed, and aperture—we learn to process film and make contact sheets, test strips, work prints, and exhibition-sized final prints. Assignments require work outside class. Open to 10th graders and above.

PHOTOGRAPHY 2

(Hord)

A continuation of Photo 1, with emphasis on expanding and refining technical abilities: in the camera by using depth-of-field, in film processing by learning to manipulate film speed, and in the darkroom by dodging and burning. Assignments require work outside class. Prerequisite: Photo 1

PRINTMAKING

(Lee)

This is a broad course that combines various screen printing techniques with relief printing (linoleum, woodblock and intaglio techniques). The premise is to evolve imagery from an understanding of the character of these processes.

PRINTMAKING: POSTERS

(Lee)

This course is devoted to poster design and production. A historical survey of poster designs includes: Japanese nineteenth century playbills, Polish circus posters, Mexican revolutionary leaflets, rock posters of the sixties, and more. This course also works with the Theater Department to produce the posters for school productions throughout the year. Various printing techniques are explored.

CERAMIC SCULPTURE

(Bellfatto)

Not a pottery course. We explore basic clay building techniques such as coil, slab and pinchpot to generate functional and non-functional sculpture. Various surface treatments are investigated: stain, paint, and glazes. Students develop a body of work reflecting an eclectic variety of sources and themes: personal, historical, geometric and organic form, human and animal figure, narrative relief, architecture.

SCULPTURE

(Bellfatto, Hillis)

A broad course for both beginning and advanced students. The class investigates the three-dimensional form as a medium for self-expression. This exploration uses a variety of sculptural techniques and materials, such as modeling from life in clay and wax, plaster casting and carving, and wood constructions.

COMPUTER

Using software that (mostly) runs identically on Mac and Windows, our courses teach programming, graphics, and other skills that are relevant to all kinds of computers (with Mac OSX giving us access to Unix/Linux programs). Classes meet twice a week for the entire year in classrooms with one computer per student.

3D ANIMATION

(Department)

Learn the basics of computer animation—modeling, basic lighting and animation techniques—by working with Blender’s IPO curves, armature basics, vertex animation, modifiers, particles, child-parent relationships and a physics engine. Prerequisite: any previous computer class or permission of the department chair.

ALGORITHMS FOR GENETIC SEQUENCING

(Roam)

For experienced programmers, this class introduces programs that analyze genetic sequences. There are numerous exercises in pattern-matching and string comparisons, calculating family trees based on DNA sequences while taking into account the basic operations of mutation, insertion, deletion, and transposition. Though we mostly use simplified models of DNA (without worrying about protein folding), this topic gives us a chance to study “design patterns,” data-structures and algorithms for large data sets, and basic molecular models. **Prerequisite: Programming 2.**

ANIMATING WITH THE COMPUTER

(Moser)

Nearly 200 years after Dr. Antoine Plateau invented the phenakitstoscope (an ingenious device that used sequential pictures painted on spinning disks to produce the illusion of movement), today’s computers offer the animator an unparalleled means of carrying on the tradition of harnessing technology for creative visual storytelling. In this course we explore a variety of animation techniques ranging from conventional keyframe, puppet, and cell animation, to modern interactive, parametric, and 3D animation. Through storyboarding, we develop narratives particularly suited for expression as dynamic images. In addition to creating our own animations, we view and discuss the work of other animators, both renowned and less known. Previous experience with the application software used (Photoshop, Flash, Illustrator, Director), or any hands-on experience with the phenakitstoscope, is helpful but not required.

COMPUTING 1

(Department)

The basic information necessary to use computers for schoolwork, learned through creative independent projects. We emphasize the use of computers as aids to writing and research (typing, word processing, database, spreadsheet), programming, desktop publishing, web page design, animation, and telecommunication.

COMPUTING 2

(Department)

This course builds on the concepts and skills introduced in Computing 1, and is designed for those students who wish to create more advanced projects. The focus is on creative applications of the computer: multimedia and web page design with advanced graphics, programming, animation, desktop publishing, sound editing, desktop publishing, and video. Prerequisite: Any middle school computing course, HS Computing 1 or permission of the department chair.

DIGITAL GRAPHICS 1

(Department)

An introduction to desktop publishing, graphics, and web page design, this course explores effective ways of combining text, color, space, images, and film clips. Topics include XHTML, advanced text editing (style sheets, tables, tab leader, leading), page layout of publications, computerized drawing and painting, and image editing. A broad examination of the computer as a design tool, this class gives students a chance to become familiar with a number of graphic arts programs and presents them with design concepts as a structured context for their own explorations. Assignments examine specific design principles or problems, and students are challenged to approach each project in an individual and personal way. Some projects may include: creating a font or alphabet, designing a personalized logo, drawing blueprints of our homes or classroom, developing a web-page-based game or movie. The class works with Photoshop, animated gifs, web page editors, and other design programs.

DIGITAL GRAPHICS 2

(Department)

This class involves more techniques and formal graphic design assignments than Digital Graphics 1. Students learn how to talk about work and explore typography, color and composition to solve design challenges using Photoshop, InDesign, Illustrator and Flash. Emphasis is on the presentation of projects-either printed or displayed in web pages. **Prerequisite: Digital Graphics 1 or permission from instructor.**

GAME PROGRAMMING

(Department)

Designing games presents unique challenges distinct from the design issues of other interactive media. This course explores developing usable and engaging games, human computer interaction, thematic structures, graphic design, sound effects, and game aesthetics. Operating in a workshop format, we explore the history of non-digital and digital games, puzzles, interactive fiction, and 3D modeling. Students plan and create games both individually and collaboratively using a variety of languages, which may include Actionscript, Inform, Java, Javascript, Lingo, Python, and Transcript. Time is also devoted to creating game assets using Photoshop and Blender. The goal is to allow students to explore the creative possibilities presented through the field of game design and to develop an appreciation for the beauty and logic of programming. **Prerequisite: Some programming or permission from instructor.**

GRAPHICS PROGRAMMING

(Roam)

We write programs that create 3D computer graphics (houses, robots, landscapes). Once we complete a brief introduction to matrix multiplication, we can start shading, rotating, and animating objects that we have designed. Our programs read and process text files that contain descriptions of 3D graphic objects and display the resulting 3D objects from arbitrary viewpoints. For advanced students, projects include the construction of race car and airplane games with first person and chase plane viewpoints. **Prerequisite: Programming 2 or permission of the instructor.**

IPHONE PROGRAMMING

(Department)

Learn how to program with Objective-C, Interface Builder, and XCode on the iPhone and iPod touch's unix-based operating system. Understand the way the iPhone applications work and how to build them. Actively

and creatively explore this new field of little computers using the iPhone as the main research platform. No iPhone required. **Prerequisite: Some programming experience.**

MOTION GRAPHICS

(Arum)

Motion Graphics, or animated graphic design, is the process of integrating drawings, photos, typography, digital video and audio to create visually innovative and dynamic graphics. While you will edit images, video and sound, emphasis will be placed on how you combine the pieces together over time to create your own short movies, digital stories, main title sequences or animations: in other words, digital video editing! By creating projects, managing footage, setting keyframes, working with alpha channels, applying effects, animating text, and experimenting while you design, you will gain a conceptual understanding of the role time and motion have on the presentation of your content. **Prerequisite: Permission from instructor.**

PHYSICAL COMPUTING 1

(Arum)

Learn how to interact physically with a computer without using the mouse, keyboard and monitor interface. Move beyond the idea that a computer is a box or a system of information retrieval and processing. Using a microcontroller, a single-chip computer that can fit in your hand, write and execute interactive computer programs that convert movement into digital information. Work with components such as resistors, capacitors, diodes and transistors as well as integrated components. Through lab exercises and longer creative assignments learn how to program, prototype and use components effectively. Control motors and interpret sensors, as well as explore advanced concepts in interface, motion and display . **Prerequisite: Some programming or permission from instructor.**

PHYSICAL COMPUTING 2

(Arum)

This class is an experimental environment in which students can combine theory and practice to interface microcontrollers and transducers. Learn how to make devices respond to a wide range of human physical actions. Building on previous knowledge acquired in Physical Computing 1, students will build projects from schematics, make programs based on class examples, and make interfaces talk to each other. Topics may include: networking protocols and network topologies; mobile objects; and wireless networks of various sorts, digital logic building blocks and digital numbering systems. Students will be involved in short production assignments and final projects, and keep an online journal documenting their work and reading. **Prerequisite: Physical Computing 1 or permission from instructor.**

PROGRAMMING 1

(Department)

Explore the science and art of computer programming. For students who want to create and modify their own computer software, this course uses the high-level programming languages Java (an internet-savvy version of C++) and Transcript (a multimedia descendent of Pascal) to introduce the basics of computer control. We use loops, variables, procedures, input, output, and branching decisions (with Boolean logic) to control graphics, sounds, and information.

PROGRAMMING 2

(Department)

A continuation of Programming 1, for students who are becoming more confident in their ability to combine data types and complex computer routines. We use Java (an internet-savvy version of C++) to look more deeply at object-oriented programming: class definitions, inheritance, methods, fields, arrays, and collections. Large projects include writing an interactive, animated project with control windows and graphics. **Prerequisite: Programming 1 or permission of the department chair.**

PROGRAMMING 3

(Department)

Once we get threads and buttons and class hierarchies under control, we can focus more on code that can work on large data sets: sorting random sequences, controlling pointers, and creating a phone directory with records that can be searched and saved to disk. The large projects require greater skill in breaking tasks into efficient sub-tasks that have clear purposes. **Prerequisite: Programming 2 or permission of the department chair.**

PROGRAMMING 4

(Department)

For the student with a great deal of experience with classes and methods, this course demands advanced programming. Topics include sorting, searching, simulations, file input/output, doubly and circularly linked lists, stacks, queues, trees, hash tables, and recursion. Some projects are joint efforts; team members split writing and debugging tasks and we spend some time comparing the efficiencies of different algorithms. **Prerequisite: Programming 3 or permission of the department chair.**

SOFT CIRCUITS

(Arum)

Standard electronic components can be hard, brittle and unfriendly, and they are often difficult to embed in soft environments like clothing, toys, tapestries or furniture. Building circuits using fabric and thread not only opens up new possibilities for soft electronics, but eliminates the need for soldering. This class will explore materials, electronics and construction techniques for successfully integrating soft materials with standard components. The results will be washable, flexible, durable and aesthetic circuits. We'll also cover techniques for integrating the Arduino Lilypad micro-controller and XBee radio communication to create interactive and social objects. Make t-shirts that interact with each other, bags that light up in the dark, toys that talk to each other or artwork that responds to a user's movements. The resulting possibilities are endless (almost).

WEB PROGRAMMING

(Department)

This class will cover in depth the codes and design concepts required to make professional, functional web pages. The first half of the course will cover topics such as web layout and design using xHTML for content, CSS for design and layout, and Photoshop essentials for web graphic creation. The second part of the course will cover PHP (used to add functionality to your web pages and to streamline your xHTML code) and MySQL (databases). Small weekly projects will be used to prepare students for larger projects such as online portfolios, blogs, and personal web pages. Note that while this class will require significant programming, no previous programming or design experience is assumed of students taking this class.

ENGLISH

WESTERN LITERATURE & THE ESSAY (9th Grade)

The backbone of the ninth grade English course is formed by modern European and American literature, with a place for Shakespeare, Sophocles, and poets from all periods. The students' greatest challenge is to narrow the gap between their spoken responses and their written analyses, and they practice this in numerous specific essays. Grammar and vocabulary exercises continue weekly to reinforce reading and writing skills.

POETRY, DRAMA & THE NOVEL (10th Grade)

Sophomores are in training for the independent work of junior and senior English electives. Demands on the quality of their thinking and writing are intensified, while we provide a widening background in the Western classical tradition and in modern voices. Working with a different teacher each semester, the students examine several genres in depth. One semester might concentrate on poetry and short forms, the other on drama and the novel. Authors include Shakespeare, Joyce, Camus, Faulkner, Morrison and O'Connor. In an additional class period each week, small groups of six to ten sophomores polish their writing skills or work on individual writing problems.

JUNIOR/SENIOR ELECTIVES

BADBREEDING: FAMILY DISCORD IN MILTON, SHAKESPEARE AND MODERN LITERATURE (Avrich)

Advice for parents:

Don't eat your children.

Don't sell your children.

Don't have children with your children.

Don't sacrifice your daughter so you can go to war.

Don't publicly refer to your children as "bastards."

Don't feed your son to the gods as a practical joke.

Don't lock up, banish or confine your children to towers, dungeons, Hell, France, labyrinths, nunneries, or old men's bedrooms.

If you staple your baby's feet together and leave him on a hilltop, eventually he'll roll down and start causing trouble.

If you name your daughter Sin and hook up with her, don't be surprised if your kid is named Death and your grandchildren are the dogs of hell.

Unhappy families are all alike; every member is dysfunctional in his or her own way. Sorry Tolstoy, but since the beginning of Western civilization, the most famous families have been the most messed up. In *King Lear*, the word "mess" also means "meal"; parents and children devour one another as abuse breeds abuse from generation to generation.

In the first part of the course, we study the first families in the literary canon: Zeus's, Mother Earth's, Adam's, Abraham's, and most important, God's. If we're to believe Milton and the Bible, His is the most twisted, backstabbing, violent, incestuous and bestial family of all. After some basic bad family background—stories from the Good Book and Greek mythology—we take on Milton's dark material, the remarkable epic *Paradise Lost*.

After Milton, we study Shakespeare's families. We begin with *King Lear*, a torrid tragedy about fathers and daughters, fathers and sons, fools, madmen and bad weather. For comparison, we look at scenes from *Macbeth*, *Hamlet*, and one or two more of the Bard's family tragedies. Next is *The Tempest*, a dreamy, disturbing fantasy about a magician who tries to master his family, as well as dark demons that lurk and storm.

In the twentieth century, we find family discord alive and well, if no longer iambic. We read modern and contemporary works that echo and distort familiar (so to speak) themes and stories. Options include fiction by James, Faulkner and Woolf and plays by Albee and Pinter. **NOTE:** Brief creative writing exercises regularly accompany the reading. The language of discord is full of possibilities.

BEYOND KAFKA

(Miller)

History is a nightmare from which I am trying to awake.

-James Joyce (Stephen Dedalus)

In the twentieth century great movements and forces placed cultures and the individuals within them under enormous strain. World war and regional war (and shifting national boundaries), fascism and communism and capitalism (and shifting national boundaries), colonialism and post-colonialism, secularization and globalization and the rise of mass media have shaken the world—mightily. Questions have abounded.

How do people survive war? What is history? Who controls it? What is truth? What should societies be? Can discrete cultures survive? Should they? Are gender roles important? What is the significance of the individual? What are the obligations of the elite? Do they have any? As humans, what are our vulnerabilities? Our powers? Are our lives meaningful? Is God dead? Is religion obsolete? Is art important? Is any of this remotely funny?

Writers have explored these questions with tragedy and wit, with experimentation and realism (and surrealism and magic realism). This course will investigate the literary response to a tumultuous century. We will begin with the influential modernist period, looking first at Franz Kafka, who dreamed up a literature that sustained and inspired writers worldwide. Then, through reading emergent classics of the last hundred years, we will explore themes that pre-occupied the twentieth century.

Possible Readings:

Franz Kafka's *Metamorphosis*; Virginia Woolf, *Mrs. Dalloway*; Eugene Ionesco, *Rhinoceros*; Milan Kundera, *The Book of Laughter and Forgetting*; Aaron Appelfeld, *Beyond Despair*; Cynthia Ozick, *The Shaw*; Sayed Kashua, *Dancing Arabs*; Yukio Mishima, *The Sailor who Fell from Grace with the Sea*; Banana Yoshimoto, *Kitchen*; Oe Kenzaburo, stories and essays; Chinua Achebe, *Things Fall Apart*; Gabriel Garcia Marquez, *One Hundred Years of Solitude*; Kazuo Ishiguro, *Remains of the Day*; E'skia Mphahale, *Mrs. Plum*; J. M. Coetzee, *Boyhood*

FAMILY VALUES

(Kantor)

What does it mean to grow up as part of a family? On the one hand, to be raised by loving and concerned parents is believed to be the surest way to an adulthood marked by productivity, a sense of self worth and the guarantee that one will be the parent of equally healthy and successful offspring. On the other hand, many people spend their lives trying to claw their way out of the “nurturing” and “supportive” background they call home. Why is this? Is it possible to love the very thing we desperately long to escape? As we forge our own personalities and lives, to what extent are we influenced by our parents? Though many of us are quite sure that we’ll “never be like them,” can we ever be free of the people who created us? And what price freedom? Does escaping one’s family mean a life of isolation and a loss of identity, or are these the very qualities that define strong ties to our relations? And what, exactly, is a “family?” In a world that features divorce, re-marriage, adoption, surrogate parenting and step families, what does it mean to be “related” to someone? Finally, is there such a thing as a “normal” family, or are **all** families somehow “dysfunctional?”

Surveying literature from different ages and cultures (as well as the occasional essay and legal text) this class will explore the ways in which authors grapple with these questions (and others) as well as the ways in which we ourselves struggle to come to terms with those we call our nearest and dearest.

Titles will be chosen from: *The Sound and the Fury*, *One Hundred Years of Solitude*, *King Lear*, *Pride and Prejudice*, *To the Lighthouse*, *Franny and Zooey* among others.

THE HAUNTED PARLOR

(Levin)

You have never been in the room before, but you feel as though you know it. You have seen the ornate, yellow wallpaper, and you have, perhaps when you were very young, stood behind the dark, crimson curtains during a game of hide-and-seek. You are certain you’ve stood on this oriental carpet, run your gloved finger along the dusty mantle, and fixed your hat in the mirror above the clock. It is with a sudden, lurching sensation that you realize that perhaps you do *not* know the room, and you have never been there outside of your dreams. *Perhaps, you think, I do not know the room, but rather, the room knows me!*

Gothic literature invites us into forbidden rooms, but curiosity has unforeseeable costs. This class will explore the dark, forsaken chambers of the Gothic literary tradition. Besides a number of critical papers, we will write our own poems and stories inspired by the readings. Students will also be asked to memorize poems and to perform in productions of plays. The long list of possible authors should be taken seriously: there are substantial reading assignments on a daily—or rather *nightly*—basis.

Possible authors and texts: Webster, *The Duchess of Malfi*; Freud, *The Uncanny*; Walpole, *The Castle of Otranto*; Stoker, *Dracula*; Hardy, *Jude the Obscure*; James, *The Turn of the Screw* and *The Jolly Corner*; Garcia Marquez, *One Hundred Years of Solitude*; poetry by the Brownings, Coleridge, Yeats; stories by Gilman, Wharton, Woolf, Poe, Kafka, Hoffmann and more.

LITERATURE & ETHICS: DEADLY SINS

(Rutter)

Greed	Peter Singer	“Famine, Affluence, and Morality”
Sloth	Wallace Stevens	“Sunday Morning,” et al.
Envy	Herman Melville	<i>Billy Budd</i>
Anger	William Faulkner	<i>Light In August</i>
Lust	Thomas Mann	<i>Death In Venice</i>
Pride	Fyodor Dostoevsky	<i>Crime & Punishment</i>
Gluttony	Denis Johnson	<i>Jesus’ Son</i>

It’s the mortal sins that doom the soul, not the deadly ones. And they aren’t proper sins to begin with, but vices—the *capital vices*, in Aquinas’s phrase, i.e., the *capita*, or heads, from which real vice grows. (Sloth itself isn’t particularly vicious, say—but then you haven’t done your homework, and you’re caught in a lie, and you skip college, and you end up in jail.) We’ll discuss poverty, then poetry, then swap short philosophical novels (*Billy Budd*, *Death In Venice*) for long psychological ones (*Light In August*, *C&P*). Essays will be celebrations of clarity and rigor.

LITERATURE AND PHILOSOPHY

(Aronson)

In Book X of *The Republic*, Plato refers to “an ancient quarrel between philosophy and poetry”—and, along the lines drawn by Plato, we often think of the philosophical and literary endeavors as being quite separate. Yet among philosophers there is a long-standing tradition of employing the medium of literature to express philosophical ideas (beginning with Plato’s use of the dramatic form of the dialogue as the vehicle for his philosophical system). There is an equally long-standing tradition of writers and poets crossing over into the realm of philosophy. This course focuses on a wide range of literary figures who are first and foremost writers and poets, but are also working within a particular philosophical paradigm or in part attempting in their novels, plays, poems and short stories to “do philosophy,” i.e., to say something about metaphysics or epistemology or ethics.

Of necessity, we regularly turn to primary philosophical texts, but always within the context set by the literary work in question—which may ultimately be a political novel, a psychological drama, a love story or a work of science fiction. Possible authors include Wordsworth, Whitman, Gogol, Chaucer, García Marquez, Kafka, Borges, Kobo Abe, Stoppard, Kundera, Virginia Woolf, Nabokov, Philip K. Dick, Orwell, Aldous Huxley, Wallace Stevens, and Lewis Carroll.

THE SEVENTEENTH CENTURY

(Donohue)

It was an age of upheaval. In London, crowds bought tickets to watch dogs have bloody fights with bears. Protestants suspected Catholics of treason, and were occasionally right: Guy Fawkes nearly blew Parliament to bits. Some Puritans fled to America; some stayed and revolted. A king lost his head to the executioner’s ax. The world, in the words of a popular song of the 1640s, was “turned upside down.”

But this was also the age of the first great flowering of English letters, the age of Shakespeare, Donne, and Milton, in which three literary genres—the stage play, the lyric poem, and the epic—were re-invented by writers with unprecedented powers of expression.

In this course, we immerse ourselves in the hundred years between Shakespeare's arrival in London and James II's flight from it. We begin with some of the highly charged sonnets that became so popular in the 1590s. Then we read four plays: Christopher Marlowe's *Doctor Faustus*, about a deal with a devil; Ben Jonson's *Volpone*, about a wealthy prankster whose household includes a dwarf, a hermaphrodite, and a eunuch; and two of Shakespeare's greatest works—a tragedy, *King Lear*, and a comedy, *Twelfth Night*. We look at the significance of the King James Bible and give close readings to the works of three major lyric poets: John Donne, George Herbert, and Andrew Marvell.

Midwinter, we study some political writing (Hobbes, Locke) and read up on the English revolution and civil wars of the 1640s. Then we dedicate a substantial amount of time and energy to Milton's *Paradise Lost*. After term papers, we round out the year with a Restoration comedy, and with excerpts from Samuel Pepys's diary, Aphra Behn's early novel *Oroonoko*, John Aubrey's *Brief Lives*, and other writings of the era.

We will occasionally look at some modern writing, but be advised: most of our texts are written in blank verse—that is, unrhymed iambic pentameter.

TRAGICOMEDY

(Khoury)

Admittedly, the term is not an elegant one. Awkwardly lumped together, it implies a certain lazy indecisiveness, a wishy-washy blurring of categories and distinctions. The man who coined it, Sir Philip Sidney, seems to have intended these connotations. Writing at the end of the sixteenth century, he describes the disturbing popularity of recent plays that are “neither right Tragedies, nor right Comedies” but “mungrell Tragycomedie”—work that fails to achieve the proper “commiseration” of the former or the “right sportfulness” of the latter. His argument, and Aristotle's before him, is that pity and humor do not mix: we cannot laugh at characters and subjects we are made really to care about, and vice versa.

Shakespeare is poking fun at the same subject when Polonius touts the readiness of the players to perform something in the “tragic-comical-historical-pastoral” vein. But in many of Shakespeare's own plays, and especially his last, comic and tragic elements arrive in roughly equal measure, sometimes simultaneously. Rather than reaching for extremes of mirth or pain with great rafts of characters married or buried, these works tend to achieve a more delicate balance—one in which pity and humor do somehow mix, strangely and strikingly, each intensifying rather than diluting the other.

Our readings will include one Shakespearean tragicomedy, a handful of nineteenth and twentieth century heirs to the tradition it creates, and several examples of two other branches of the tragicomic: the less forgiving wit of satire and the gallows humor of absurdism.

Shakespearean Tragicomedy

The Winter's Tale or *The Tempest*; Nabokov's *Invitation of a Beheading*; Melville's *Bartleby the Scrivener*; Stories by Chekhov, Carver, Isherwood, and others

Satire

Swift's *Gulliver's Travels*; Flaubert's *Madame Bovary* or *Sentimental Education*; Heller's *Catch-22*

The Absurd

Knut Hamsun's *Pan*; Shorter works by Gogol, Dostoevsky, Kafka, and Waugh

WOMEN WRITERS

(Meslow)

“Outwardly, what is simpler than to write books. Outwardly, what obstacles are there for a woman rather than a man? Inwardly, I think, the case is very different; she still has many ghosts to fight, many prejudices to overcome. Indeed, it will be a long time still, I think, before a woman can sit down to write a book without finding a phantom to be slain, a rock to be dashed against.”

-Virginia Woolf, from “Professions for Women,” 1942

In this class we seek to understand the unique literary tradition of women. We trace recurrent issues and themes in an attempt to understand how the common experience of womanhood has shaped women’s voices. How has the female author responded to the predominantly male canon? What are the particular trials and triumphs that women writers face? We also consider how women’s voices have changed as their roles in society have evolved and expanded. Possible authors include Austen, the Brontës, Eliot, Wharton, Chopin, Cather, Hurston, Bowen, Spark, Morrison, Munro, and various poets.

WRITING

(Bosworth)

From the first days of this elective, students will produce a steady flow of fiction and poetry. They will write creatively twice each week, critiquing one another with increasing detail and punctually submitting, as the year progresses, three, twenty-page portfolios of their own works. Meanwhile we’ll read published literature somewhat differently as writers, perhaps more restlessly, more selfishly. Some texts may be imperfect but empowering. Others may just wow us. We’ll read eclectically: in works by Virginia Woolf, William Shakespeare, Chinua Achebe, I.B. Singer, Edwidge Danticat, Heinrich von Kleist, Grace Paley, Lydia Davis, Mary Jo Salter, Jo Ann Beard, Philip Levine, T.S. Eliot, W.B. Yeats, but also in works we downloaded yesterday. We’ll focus on speaker, metaphor, meter, rhyme, figure-and-ground in poetry. We’ll attempt to turn strong-voiced prose into strong-voiced narratives with plots that resolve. There will be essays. There will be a term paper, a close reading of a given text by a preferred author. In spring we may choose to workshop pieces more systematically. A public reading of student works will round the year off, although some will continue scribbling after the last bell sounds.

HEALTH EDUCATION

(Required) (Friedrichs)

Ninth grade health is a full year class. It explores health as something of both immediate relevance to teens, and also as an issue that affects society on a global scale. The course asks how ethics shape health-related decision making, discusses prevention as a cornerstone to wellness, and tackles controversies in health (for example, abstinence-only sexuality education, the “War on Drugs,” and same-sex marriage).

Broadly, the year is broken down into three areas:

- 1) Sexuality
- 2) Food A (eating disorders and issues) & food B (nutrition and food politics)
- 3) Substances

HISTORY

WORLD HISTORY:

FRENCH REVOLUTION TO THE PRESENT (9th Grade)

(The Department)

This course covers the nineteenth and twentieth centuries. Europe is the main actor in the nineteenth century, but with the Europeanization of much of the world in the twentieth century, our focus becomes more global. Starting with the impact of the Enlightenment on politics and of the Industrial Revolution on economics and society, we study the “isms” that have dominated the modern world. Throughout the year, students work with primary sources to create both analytical and research-based essays.

AMERICAN HISTORY SURVEY (10th Grade)

(The Department)

This course covers American history, from Columbus to the present. Students learn about exploration and colonization, and about the important traditions brought from the old world to the new. The course encompasses the events that have shaped this American republic straight through to where we are today. A basic text, along with source documents, is used.

JUNIOR/SENIOR ELECTIVES

NINETEENTH AND TWENTIETH CENTURY WORLD HISTORY

(Everdell)

The twentieth century is over. What happened? The nineteenth century is long over. Did you have to be there? We'll use the most interesting events to posthole the two centuries. We'll also learn the leading ideologies, from nationalism and democracy to liberalism, romanticism, positivism, and postmodernism.

AMERICAN GOVERNMENT AND POLITICS

(McShane)

“What do we mean by patriotism in the context of our times?...A patriotism that puts country above self; a patriotism that is not short, frenzied outbursts of emotion, but the tranquil and steady dedication of a lifetime. These are words that are easy to utter, but this is a mighty assignment. For it is often easier to fight for principles than to live up to them.”

-Adlai Stevenson

The Democrats have swept into power at both ends of Pennsylvania Avenue and the Grand Old Party, so humbled at the polls in two successive elections, seeks to define its core anew. The pendulum has once again swung, this time to the left. Ronald Reagan's revolution away from Franklin Roosevelt's New Deal has given way, it seems, to an endorsement of big, positive government. The debate over the economic stimulus plan will soon be followed by a debate over health care, the result of which could be a major change in the lives of the American people. And what is the proper role in the world today of what Lincoln called “the last best hope of Earth”? Exciting political times, indeed.

We will master the vocabulary of politics and examine human nature and the mechanics of government, turning to sage observers, ancient and more recent, for help in our study. Revered American beliefs, declared in 1776, and a great foundation document, the Constitution, will be our rudder in our study. Do we, how do

we, live up to the ideals presented in both? The two very political branches, executive and legislative. will be studied, along with the judiciary, now pretty evenly divided but possessed of a Justice who may often singly finally decide justice. The words of those, past and present, behind that marble curtain who finally lay down the law, will be found in landmark cases that we will study.

So, three branches, nation and states, Democrats, Republicans, those keeping political independence and great political thinkers will occupy our time. We will look at mere politicians and true statesmen. A good bit of reading and an equally good bit of writing will help us better understand the things in our purview. All patriots are welcome to join the discussion.

AMERICAN WOMEN'S HISTORY

(Schragger)

This course examines the contributions of women throughout American history, from the colonial era to the present day. In the fall semester, students examine women's history from the seventeenth century to the early twentieth century, focusing on the roles of women as America modernized. In the spring semester, the course covers material from the early twentieth century to the present, with a concentration on the twentieth century women's movements as well as on contemporary issues. Topics covered include the changing legal and political rights of women, shifting notions of gender roles, images of women in popular culture, and the development of the "Third Wave" feminism today.

Women have had a history of their own in America, including their fight for suffrage as well as social and legal equality. In addition, women have played an important part in broader social, cultural, economic and political events such as the growth of labor unions, reform movements, and wars. At times women were central to the dynamic changes that occurred, whereas at others they remained outside the mainstream. This course attempts to highlight both the unifying forces and the dividing factors among women.

Readings include *Major Problems in American Women's History: Documents and Essays* (ed. Mary Beth Norton) and *Feminism in Our Times: The Essential Writings, World II to the Present* (ed. Miriam Schneir).

ART HISTORY FROM THE CAVES TO CORPORATIONS

(Chapman)

That sunset you'd travel miles to see may be ravishing—but it isn't art. Bees honeycomb their hives in striking designs, but their building language isn't art. The spine of a mountain and the flank of a cliff may inspire, but they aren't art, either. Nature generates one gorgeous creation after another, but only humans make art.

This survey of art history will study the language and intentions that artists present to us in their sculpture and painting and architecture. Why do cave artists make their deer run in the dark? Why do the Greeks replay their simple horizontal and vertical song when they build a temple? Why do Impressionists freeze light? Is an American flag made of paint true or false? The ways that artists translate what they see and believe teach us to see with them. By studying the formal qualities, the story and the history in art, we will try to understand individual works while defining overarching styles and impulses.

Because time presses, we focus on specific periods in Western civilization only: the ancient Mediterranean, the Middle Ages, the Renaissance, the modern world. We view numerous slides accompanied by a big text and supplementary writings by artists and poets.

THE COLD WAR AND ASIA

(Kang)

In the twentieth century, a series of civil and international conflicts ravaged Asia, and the United States was deeply involved in these controversies: the Chinese Civil War, the war with Japan, the Korean War, the Vietnam War, and the war in Afghanistan. After a close examination of communist ideology, this course will examine the interconnected histories of these wars and their social impact on the U.S. and the world. While the wars are the central theme of the course, it is not merely an examination of the military conflicts, but of their political, social, economic, and cultural impact on the region. In addition to a variety of secondary sources, we will read a number of primary sources including memoirs, and fiction. We will, furthermore, view a number of documentary and feature films related to the wars. Assessments for the course will include regular essays, tests/quizzes and a major research paper.

The reading list includes full or partial readings of the following: *The Communist Manifesto*, Karl Marx; *The United States and China*, John King Fairbank; *Quotations from Chairman Mao TseTung*; *Wild Swans*, Jung Chang; *Uncertain Partners*, Goncharov et al.; *The Korean War*, William Steuck; *The Coldest Winter*, David Halberstam; *The Things They Carried*, Tim O'Brien; *Dispatches*, Michael Herr; *America's Longest War*, George Herring; *A Bright Shining Lie*, Neil Sheehan; *The Best and the Brightest*, David Halberstam.

HISTORY OF DISEASE

(Bertram)

Predating even the earliest hominids by millions of years, pathogens have been the constant companions of humanity and have, for better or worse, shaped our world in many different ways. In this course, we will examine the impact of disease states from prehistory to the present day, not only on medicine and technology, but on human society and history as a whole. We will focus primarily on six specific diseases – Leprosy, Plague (*Y. pestis*), Smallpox, Tuberculosis, Syphilis, Influenza and HIV – but also the general human response to illness both physical and mental, and using sources ranging from primary sources like Thucydides, Guy de Chauliac, and Samuel Pepys to modern historical assessments to examination of physical remains and paleopathological studies. Readings will be copious and sometimes technical, while writing assignments will be frequent and commensurate with this level of study.

HISTORY OF THE AMERICAN SOUTH

(Oltman)

This course surveys major trends in the history of the American South from the colonial era through the twentieth century. It pays special attention to the introduction and character of slavery as a social and labor system, social and historical inventions of race, the Civil War and Reconstruction, transformations in the countryside, anti-communism, and the modern civil rights movement. This course has two purposes: first, to afford students an understanding of the history of the South and some of the central historiographical arguments; and second, to explore what the experience of the South may teach about America as a nation.

HISTORY OF THE CITY OF NEW YORK FROM SIX PERSPECTIVES

(Swacker)

This course will examine the entire history of New York City from the Dutch colonial period (1625-1664), through the English period (1664-1783), and up to the present. The history of the city will be repeated six times during the year, each time from a different key perspective: economics, spatial, immigration and demography, religion, politics, and the arts (including architecture and popular culture). Field trips, walking tours, and interviews will be arranged. A research paper will be required. History books, various maps and charts, novels, short stories, memoirs, archival newspaper articles, and collections of photographs will comprise the reading.

MODERN ART: IMPRESSIONISM TO THE INTERNET

(Kapp)

Why does modern art often look so strange? What criteria can we use to understand, and even, dare we say, judge it? In this course we will work toward answering these questions by exploring the development of specifically modern styles of art over the past two centuries, focusing on the condition of modern life, the growing influence of the avant-garde, and the emergence of the modern artist as a figure standing in opposition to social conventions. Interdisciplinary and multi-media in scope, this course will look at art, architecture, literature, and film in relationship to historical changes that came to consumerism, and new concepts of “self”. Topics will include the rebuilding of modern Paris as an impetus to a new Impressionist style of painting; Surrealism and Dada as a response to new ideas in psychology and the trauma of war; and the role of advertising and mass marketing in creating celebrity artists like Jackson Pollack and Andy Warhol. Throughout the course we will keep in focus a few key questions with many answers: how did changes in society require artists and writers to rethink the role of the work of art in the modern world, and how did artists adapt to, and communicate meaningfully within, this world, one so overpowered by contradiction, paradox, and nihilistic forces, Marx described it as a universe where “all that is solid melts into air”? We will read artists manifestos and art criticism, selections from Baudelaire, Balzac, Nietzsche, and Freud, and probably a novel or memoir.

SOCIETY AND EMPIRE IN ANCIENT ROME

(Deimling)

The Roman republic, like all states in ancient times, was conceived as a religious and political association, primarily between aristocrats. This course will be mainly organized around three topics. First, we will examine the richly documented culture of the Romans, and approach the period from the perspective of social history, tracing the Hellenization of the Romans and considering specific cultural practices and beliefs. Second, we will look at the development of Roman political and imperial power, especially from the third century B.C. forward. Finally, we will seek to answer how it is that a militaristic but fairly broad and essentially constitutional oligarchy collapsed over the course of the late republic, leaving a dictatorship representing only the most powerful elements of Roman society, and attempt to relate this process to cultural, economic, political, personal, and imperial factors that we have discussed over the course of the year. The last third of the course will deal with the imperial period, especially urban life in the provinces, religious developments, and the underpinnings of the so-called Pax Romana. Depending on student interest, we may also compress the above topics in order to examine the late empire and collapse of Roman power in the west.

We will mark the major and minor Roman holidays over the course of the year. A pagan theological orientation is encouraged but not required. Students will be responsible for a great deal of material presented in class as well as in assigned readings, which include readings from Polybius’ *Histories* [of the wars with Carthage] and a number of the *Lives* of Plutarch.

THE WORLD OF THE VIKINGS

(Stevens)

This course will survey the European, Atlantic, and Near Eastern world from the middle of the eighth to the beginning of the twelfth centuries - the time of the Vikings. We will examine the mythology, culture, history, religion and literature of medieval Scandinavia, and examine the impact of Viking raids and settlement on the world from Constantinople to North America. A main component of the course will be the words of the Vikings themselves, in the form of the extraordinary Icelandic Sagas. These semi-historical novels were composed in Iceland in the thirteenth and fourteenth centuries, and tell stories that range from the mythological to the verifiably historical. Students will encounter several examples of this unique literary form, as well as monastic chronicles, archaeological reports, and modern history texts. Papers will be frequent, and there will be a research component to the course.

ASIAN LANGUAGES

CHINESE

Chinese classes at all levels are aimed at developing the students' communicative ability in Chinese. Students learn language structures, functions and related cultural knowledge as well as acquiring listening, speaking, reading and writing skills. *Far East Chinese for Youth* and the *Practical Chinese Reader* series are used. Volumes One and Two interweave campus life with everyday experience, introducing cultural norms and customs associated with speaking and comprehension. The third volume concentrates on topics of interest to students illustrating cultural differences between China and the West. *Contemporary Chinese* is used at the higher levels.

CHINESE 1

(The Department)

This course is an introduction to the Chinese language, with emphasis on pronunciation—Pin Yin and four tones. At the same time, students study radicals, stroke orders, characters and basic sentence structures. Chinese songs, poems, and rhymes are learned.

CHINESE 2

(The Department)

The review of Pin Yin and tones continues throughout the year with an emphasis on speaking Chinese with a good accent. This course offers additional study of grammar, sentence structure and vocabulary, while students gain the knowledge and confidence to discuss the related topics in each text. More Chinese poems are introduced.

CHINESE 3

(The Department)

This course is designed to help students solidify their grasp of grammar and vocabulary. The emphasis is on fluency in situational Chinese and reading comprehension. Students also practice writing Chinese with reversed word order and additional vocabulary.

CHINESE 4

(The Department)

Besides introducing more vocabulary and grammatical points, the lessons concentrate on complex sentences

and paragraphs. Intensive study increases the students' command of linguistic structures and functions and gives them a firmer grounding in speaking and writing more idiomatic Chinese.

CHINESE 5

(The Department)

In this course students begin to use *Contemporary Chinese*, which offers them the chance to observe the full complexity of Chinese society from the point of view of an American student living in China. Reflecting the wide diversity of Chinese society through everyday experience, this text fosters a growing mastery of Chinese in speaking, reading and writing.

CHINESE 6

(The Department)

Students continue *Contemporary Chinese* with more probing texts that reflect the many facets of Chinese society. China's strengths and problems are revealed through analysis, explanation and debate. Some chapters deal with crucial social and intellectual concerns in current Chinese society. Students continue to hone their overall abilities in speaking, reading and writing Chinese.

CHINESE CONVERSATION

(2x per week) (The Department)

Students who have completed Chinese 4 are strongly encouraged to take this course in addition to their regular Chinese class. Through the use of various practical scenarios, it offers an opportunity to gain confidence and facility in speaking more idiomatic and spontaneous Chinese. By enlarging vocabulary and improving oral/aural skills, students gain fluency in discussions about daily life, education, politics, food, travel, and so on.

JAPANESE

JAPANESE 1

(Otsue)

This course serves as an introduction to the Japanese language. Students are asked to master two sets of Japanese phonetic syllables: 46 hiraganas and 45 katakanas, modified and combination forms respectively. Emphasis is placed on the Japanese accent system, basic Chinese characters with Japanese pronunciation, basic sentence structures and cultural background.

JAPANESE 2

(Otsue)

The study of Japanese grammar and Chinese characters is continued and extended. Students learn practical sentence patterns and further their conversational abilities. Reading Japanese is explored as well. Students begin writing journal entries.

JAPANESE 3

(Otsue)

Students move on to an intermediate level. The course focuses on consolidating grammar and vocabulary from previous years. Students are asked to use their language skills to function in various social situations with an emphasis on customs and culture. Vocabulary words with previously acquired Kanji are introduced as well.

JAPANESE 4

(Otsue)

This is a continuation of the work begun in Japanese 3. In addition, the course focuses more on developing reading skills. Students learn more complicated grammatical structures and more sophisticated Kanji vocabulary as well.

JAPANESE CONVERSATION/COMPOSITION

(Otsue)

Students further their abilities to express themselves effectively. Communication skills in writing and speaking are enhanced; we use news articles, videotapes, and other materials to expand vocabulary, gain an understanding of social customs, and increase spontaneity. Based on what we discuss in class, students work on writing assignments at home.

CLASSICAL LANGUAGES

GREEK

GREEK 1

(The Department)

This course introduces students to the rudiments of Ancient Greek. Memorization of forms, vocabulary and syntax are stressed in order to facilitate the reading of unadapted Greek texts as quickly as possible. By the year's end, students should be reading selected passages from Attic prose authors.

INTENSIVE ANCIENT GREEK

(The Department)

This course uses Hansen and Quinn's *Greek: An Intensive Course* to guide students in the mastery of the essential morphology and syntax of Ancient Greek. The systematic acquisition of forms and vocabulary complement the learning of simple and complex syntax. As the name of the course indicates, this is an intense experience, but one that enables students to read Ancient Greek texts in the original by the end of the year. Open to juniors and seniors; others must seek the permission of the instructor.

INTERMEDIATE GREEK

(The Department)

This course features review of material from Greek 1 and continues to round out the students' knowledge of Greek forms and syntax. Students refine their skills through translation of selections from a variety of authors, including Herodotus, Plato, and Aristophanes, and explore the different styles and expressions employed by each. The course is intended to provide students with the skills and confidence to move on to more intensive exploration of specific Greek texts. **Prerequisite: Greek 1.**

GREEK 3

(Henneman)

A pure translation course, this class focuses on writings that concern the conflict between rational and irrational on individual and societal levels. We read from Plato and Euripides, possibly delving into the world of comedy. Students gain an advanced understanding of syntax and familiarize themselves with prose and tragic constructions. **Prerequisite: Intermediate Greek**

HOMER'S *ODYSSEY*

(Mason)

What exactly is an odyssey? What does it mean to complete the loop of “nostos”? Can one ever return home? By reading selections of Homer's *Odyssey* we consider the major critical problems of the text, examining Homer's meter, formula, and the poetics of *nostos*, *eros*, and *dike*. Through a careful study of Homer's language, including Homeric morphology and grammar, students engage Homer's poem and begin to discover the complicated narrative that is *The Odyssey*. **Prerequisite: Greek 3.**

ARCHAIC GREEK POETRY

(Connaghan)

This class will read a range of Greek poetry from the archaic age. We will begin with post-Homeric and post-Hesiodic poetry and end with fifth century choral lyric.

We will give attention to the nature of the archaic Greek world and to the intellectual outlook of this world. The poetry of the period is wide-ranging and diverse and, accordingly, we will focus on the formal characteristics of the poetry (dialect and metre), its aims and role in the contemporary society, and the development and treatment of genre in the period. We will read elegy and iambus (Archilochus, Tyrtaeus, Callinus, Mimnermus, Semonides, Solon, Theognis, Hipponax), monody and choral lyric (Sappho, Alcaeus, Ibycus, Anacreon, Alcman, Stesichorus, Simonides, Corinna, Myrtis, Telesilla, Praxilla, Pindar, Bacchylides), and will also consider the use of poetical form in the philosophical writing of the period (notably, Xenophanes and Parmenides) and the development of tragedy from the lyric mode.

Our course will cover themes as wide-ranging as farming, gender, heroism, social mobility, love and desire, justice, sport, youth and old age, philosophy, victory and fame. **Prerequisite: Homer**

LATIN

LATIN 1

(The Department)

This course introduces the student to the basics of Latin forms and syntax. Memorization of forms and syntax is stressed in order to facilitate the reading of Latin literature as quickly as possible. Readings are selected from Cicero, Caesar, Martial and others. The course also covers background material on mythology, history, and Roman life.

LATIN POETRY, PROSE, DRAMA & THE NOVEL

(The Department)

Designed as a bridge between the introductory Latin course and specialized electives, this course emphasizes facility in reading and translating Latin authors, studying the literary forms we read, and using textual evidence to gain insight into life in the ancient world. Authors include Cicero, Ovid, Plautus, Sallust, Livy, Catullus, Horace, Caesar, Vergil, and others. The course also intensively reviews Latin grammar and syntax.

THE AENEID: VERGIL AND THE LATIN EPIC

(The Department)

This course is open to students who have completed Poetry, Prose, Drama & the Novel, or its equivalent. The *Aeneid* is the Roman epic that charts the mythohistorical founding of the Roman people and state. Books I, II, IV, VI, X and XII of the *Aeneid* are read in Latin, in part or in whole, and the rest of the text in English. Emphasis is on translation and textual analysis, with daily assignments for translation as well as passages for sight-reading in class. Several short critical papers examining patterns of symbolism, imagery and meter are required.

ST. AUGUSTINE'S CONFESSIONS

(Connaghan)

The Confessions is one of the most innovative works in all Latin literature. In the Confessions Augustine looks back over his life and reflects. As a thinker deeply interested in the nature of the human experience, Augustine reflects on the activity of remembering itself and the complexity of interpreting a life. Augustine tells of his wayward youth, of his struggle to overcome his desires, his rise from provincial farmboy to the corridors of power in the imperial court, and of his final mental collapse and conversion to Christianity.

We will look at the world of Late Antiquity and of a Christianized empire within which Augustine was living (Augustine lived to see the Visigoths sack Rome); at the cultural milieu within which he was writing (the tradition of Cicero, Vergil, Neoplatonism, and the Bible); at the brilliant and novel rhetorical style of his writing; and at his philosophical and theological search for what God is and for what it is to be human.

Prerequisite: Vergil

ROMAN ELEGY

(Hill)

Roman elegy experienced a prolific expansion in the decades surrounding Augustus's rise to head of the Roman state. Tibullus, Propertius, and Ovid enjoyed fame and notoriety as they refined the form of the elegiac couplet. Writing during the first years of Augustus's rule, they turned love elegy into a finely honed, highly personal and modern Roman poetic form. Through their poetry they explored their romances, lives and surroundings. Attention will be given to close reading and translation of the Latin. The texts of Tibullus and Propertius will form the majority of the course material. In addition, the class will translate and discuss Catullus's influence, Ovid's contributions and supporting texts from Horace and Quintilian. **Prerequisite:**

Vergil

CATULLUS

(Kingsley)

We will read as much of the corpus as time permits, attending to the poetic strategies employed by this master artist. His line composition, metrical variety, and elegance are vehicles for trenchant erotic concentrations and satiric explosions. Evocative but understated, tightly studied but seemingly nonchalant, Catullus is an ideal companion for loving language and love. His famous obscenity and vibrant lyricism buoy our readings. Close attention to his compressed language will dominate our study, along with some consultation of social and cultural background as needed. What a joy, this touchstone. His poems, triangulating among the ambitions, intellects, and emotions of bold young stylists, have been clutched by the best. Let us find out why. Daily translation and discussion are essential. **Prerequisite: Vergil.**

ROMANCE LANGUAGES

FRENCH

ACCELERATED FRENCH

(The Department)

This course is offered to students who have successfully completed at least two years of another romance language, whose experience with language learning enables them to proceed at a faster pace in assimilating the usages of French. This course emphasizes aural/oral proficiency as well as written skills.

FRENCH 1

(The Department)

This course is for students who are new at learning a romance language, and for those who need one more year to solidify their knowledge and usage of the fundamentals. Emphasis is placed on sentence structure and oral expression. Students acquire elementary conversational skills, and vocabulary is learned through texts and review exercises. Web-based interactive exercises and activities help students practice and retain the material. Special attention is given to accurate pronunciation.

FRENCH 2

(The Department)

Students entering this level already possess fundamental skills of grammar and expression (as described in French 1). This course is designed to foster continued development in each of the four language skills: speaking, writing, reading, and oral comprehension. A variety of materials are used: a textbook and workbook to reinforce grammar and vocabulary, and short readings to encourage class discussion and serve as samples of written text. Cassettes are used in class to improve listening comprehension skills. Accurate pronunciation is stressed.

FRENCH 3

(The Department)

In French 3 the objectives are to reinforce the students' basic grammatical concepts and to stress the idiomatic use of French. We place an emphasis on the assimilation of all major grammatical structures. Readings such as Saint Exupéry's *Le Petit Prince* or Sempé and Goscinny's *Le Petit Nicolas* are used to expand vocabulary and provide topics of discussion. We consider questions of content and form. Topics of class discussion serve as the basis for composition writing. At the end of this course, students should be able to speak and understand French with relative ease.

FRENCH LANGUAGE & CULTURE

(The Department)

This course exposes the students to a variety of materials, textual as well as audio-visual, and emphasizes communicative skills through conversation and hands-on activities. Cultural themes pertaining to the "French way of life," as well as other relevant forms of art, are presented through French films and other appropriate material. After a careful elucidation and practice of the linguistic elements necessary for exploring these themes, the students are able to express themselves on the various topics introduced.

FRENCH LANGUAGE & COMPOSITION

(The Department)

This course is designed (1) to help students refine their knowledge of the subtler, more complex points of French syntax, and (2) to put the students at ease with the practice of the structures learned previously, by seeing them and applying them “in context.” To that end, literary texts are used as tools to expand vocabulary and to familiarize students with increasingly difficult texts. By the end of the year, the students should have assimilated and synthesized all previously learned rules for forms of French syntax. They should also be proficient readers and writers.

FRENCH LANGUAGE & THE DOCUMENTARY FILM

(The Department)

In this course students examine historic and contemporary French documentaries on French history, art and culture, among which are *Le chagrin et la pitié* by Marcel Ophuls, *Etre et avoir* by Nicolas Philibert, *Numéro zéro* by Jean Eustache, *Les glaneurs et la glaneuse* by Agnès Varda, *Les yeux dans les bleus* by Stéphane Meunier, and *10eme chambre, instants d'audience*, by Raymond Depardon. Special attention is paid to idiomatic expressions and the way French is spoken in everyday life. Through accompanying books and articles, students refine and augment their knowledge of French vocabulary and syntax, while reviewing previously learned grammatical structures. By the end of the year, members of the class should be able to participate in fluent discussions of the various issues raised by the films.

FRENCH CONTEMPORARY AUTHORS

(The Department)

This course is designed for students interested in gaining increased fluency in spoken French through the reading and discussing of works by contemporary French writers (authors who write in French but are not necessarily of French nationality) such as Christine Angot, Philippe Delerm, JMG Le Clézio, Marie NDiaye, Amélie Nothomb, Pierre Péju, Danièle Sallenave, Lydie Salvayre, Leïla Sebbar, Michel Tournier, Fred Vargas and Yasmina Reza (among others). The texts (plays, poems, short stories and novels) are clustered around specific themes used as springboards for comparison and analysis. The linguistic forms encountered vary from highly literary and standard French to slang, thus exposing the students to the various levels of the language as it can be experienced in the Francophone world at present. Students are required to read an average of five to ten pages per night and to keep up with the new vocabulary introduced. While the emphasis of the course is on oral expression, students are expected to write summaries, character and plot analyses, and short essays on a regular basis.

FRENCH LITERARY TRENDS FROM THE NINETEENTH TO THE TWENTIETH CENTURY

(The Department)

The early nineteenth century sees the flowering of the Romantic movement in literature, music, and art. The poets, novelists, and dramaturges of the period often incarnate the Romantic hero portrayed in their works: Lamartine, Hugo, Chateaubriand, Stendhal, Musset. With the onset of the industrial age, new writers reject *l'idéalisme romantique* for *la réalité matérielle*. The preferred genre of the realists is the novel, which comes into its own in the nineteenth century: Balzac, Flaubert, Zola. Poetry flourishes with the works of Baudelaire, Verlaine, Rimbaud, and Mallarmé. The early twentieth century celebrates the marriage of philosophy and literature in *la littérature engagée* of Sartre, Camus, and Malraux, while the theater—Ionesco, Beckett, Anouilh—seeks its own solutions to depicting the modern *condition humaine*. Finally, the *nouveau roman* not only announces the death of character but seems to herald the demise of the novel itself: Robbe-Grillet, Duras. Other authors: Maupassant, Gide, Proust, Breton, Césaire.

FRENCH CLASSICISM AND THE ENLIGHTENMENT: FROM RULE TO REVOLUTION

(The Department)

Open to juniors and seniors who have successfully completed the French Literary Trends course. We begin at the golden age in France, a time of belief not only in the divine right of kings but in the divine itself. Inherent in such beliefs was the idea of the absolute—absolute power, absolute reason, and, by extension, the “absolute” work of art. In literature, perfection becomes the rule, and prescriptions for achieving it are devised. Corneille, Racine, and Molière are recognized as major craftsmen. By the eighteenth century, cracks begin to appear in the bastion of Absolutism. Writers known as *Les Philosophes* declare war on heretofore sacrosanct tenets, with words for weapons. The French Revolution begins as a conflict of ideas eventually exploding into insurrection. “*On est tombé par terre, c’est la faute à Voltaire; le nez dans le ruisseau, c’est la faute à Rousseau.*” Authors are chosen from those above and from the following: Pascal, Madame de Sévigné, Madame de la Fayette, La Bruyère, La Fontaine, La Rochefoucauld, Beaumarchais, Cazotte, Diderot, and Montesquieu.

ADVANCED READINGS IN FRENCH LITERATURE

(The Department)

For students who have completed all other French electives. Works are selected based on students’ interests and literary background.

FRENCH CONVERSATION

(2X per week) (The Department)

Offered to juniors and seniors, and to sophomores with permission of the department chair, this class helps students use their acquired vocabulary to express themselves more fluently. Through a variety of verbal games, paired activities, and oral reports, students build their oral/aural skills and eventually use them in a context of informal conversation on topics such as politics, education, fashion, everyday life including family life, food, amusement, and travel. We also discuss other subjects of interest to the group.

SPANISH

ACCELERATED SPANISH

(The Department)

This fast-paced course is open to any students who are NOT daunted by a significant amount of memorization and who have successfully completed at least two years of another romance language. Students master grammatical forms and syntax while acquiring an extensive vocabulary. Basic conversation is emphasized and simple prose is read. Throughout the year, the students familiarize themselves with the geography and culture of different Spanish-speaking countries.

SPANISH 1

(The Department)

This course is for students who are new at learning a romance language, and for those who need one more year to solidify their knowledge and usage of the fundamentals. Emphasis is placed on sentence structure and oral expression. Students acquire elementary conversational skills, and vocabulary is learned through texts and review exercises. Web-based interactive exercises and activities help students practice and retain the material. Special attention is given to accurate pronunciation.

SPANISH 2

(The Department)

Continuing the study of grammar and building vocabulary, students read and discuss short stories relevant to Spanish culture and begin to express more sophisticated ideas in writing.

SPANISH 3

(The Department)

Grammatical concepts are further reviewed and reinforced at this level. Students are introduced to edited literary texts, poetry, and articles on culture and current events in Latin America and Spain.

SPANISH 4

(The Department)

The curriculum of this course provides the groundwork for consolidation of skills acquired in earlier courses. At this level we focus on strengthening the student's ability to speak, as reading skills (reading out loud, reading comprehension, vocabulary work) are balanced with writing skills like spelling, grammar and syntax through drills and exercises as well as written compositions. To round out the students' familiarity and enhance their proficiency with the material, we review old vocabulary and grammar paradigms and introduce new words and idioms.

SPANISH COMPOSITION THROUGH SHORT FICTION

(The Department)

Based on the reading and discussion of short literary selections (by authors such as Borges, Neruda, Cortázar, Unamuno, Esquivel, and Márquez) this course intends to improve active command of the language. While topics of intrinsic interest to students encourage class discussion and help reinforce grammar skills, particular emphasis is given to the practice of writing descriptive and narrative prose.

INTRODUCTION TO SPANISH LITERATURE

(The Department)

This course is a comfortable transition from colloquial to literary language. Short stories, fables, poems, and eventually a novel and a play are systematically read, discussed and analyzed. Our authors include Lorca, Matute, Neruda, and Sábato. Some critical and much creative writing is done throughout the year. An in-depth review of grammar is offered if needed.

SPANISH & SPANISH-AMERICAN MASTERS OF THE TWENTIETH CENTURY

(The Department)

The prose and poetry examined in this course—some of which students may already have read in translation—provides a comprehensive view of twentieth century Hispanic letters. Through the works of Borges, Unamuno, Márquez, Rulfo, Donoso, Cortázar, and Bolaño (among others), the course aims to stimulate the students' interest in contemporary Hispanic literature and expand their knowledge of the language and culture.

ADVANCED READINGS IN SPANISH

(The Department)

Open to students who have successfully completed *Masters of the Twentieth Century* this course focuses on the “Golden Age” of Spain through the works of Cervantes, Calderón, Lope de Vega, Góngora, and Quevedo (among others). Our literary approach is complemented by a study of the famous artists of the time, such as El Greco, Velásquez, Zurbarán, Ribera, and Murillo.

SPANISH CONVERSATION

(2x per week) (The Department)

For juniors and seniors who have completed at least Spanish 3, this course develops communicative proficiency. Placing special emphasis on practical vocabulary and enhancing the interactional use of the language, we try to build each student's self-confidence and facility in speaking Spanish.

MATHEMATICS

ALGEBRA 1

(Required) (The Department)

This course is an introduction to the principles of elementary algebra. Topics include simplification and evaluation of algebraic expressions including algebraic functions, exponential and radical expressions; solution of concrete and linear equations of the first and second degree, of absolute value equations and inequalities, and two-variable systems of equations; graphing of linear and quadratic equations and inequalities; factoring and division of polynomials; function notation; and solution of word problems by algebraic technique.

GEOMETRY

(Required) (The Department)

This is an introduction to a deductive system of logic—the presentation of an axiomatic system in which general principles are derived from a limited group of postulates. The course follows the traditional development of Euclidean geometry with an emphasis on proofs and deductive reasoning, visual intuition and problem solving strategies. The elements of algebra are reviewed in relation to some topics, particularly the section on coordinate geometry, presented both as an analytic representation of geometric principles and as a tool for proof. Constructions, rotations, reflections, symmetry, and elementary trigonometry may be included. **Prerequisite: Algebra 1**

ALGEBRA 2

(Required) (The Department)

Algebra 2 is devoted to simplifying, problem solving, and graphing n^{th} degree polynomial functions. We review the basic concepts of algebra, including the study of the real number system and the accompanying axioms; solving equations and inequalities with an emphasis on word problems, absolute value, and linear functions. Moving ahead, we study the characteristics of polynomial and rational algebraic expressions and their practical applications. Irrational and imaginary expressions are explored; and other topics such as logarithms and exponential functions, conic sections, and inverse functions are investigated. Matrices, determinants and probability may be encountered. **Prerequisite: Algebra 1**

ELECTIVES

TRIGONOMETRY

(First semester) (The Department)

Beginning with trigonometric functions and triangle solutions, we move on to identities, equations, angle formulae, and the practical applications thereof. Last, we cover the graphs of all the trigonometric functions including inverses and period, amplitude, and phase shifts. **Prerequisite: Algebra 2.**

TRIGONOMETRY/ANALYSIS

(Full year) (The Department)

This is a rigorous approach to polynomial, trigonometric, and exponential functions: sequences and series; vectors; and some analytic geometry. Emphasis is on the mastery of proofs and creative applications to practical problems. This course is a prerequisite for calculus. Text: Dolciani et al., *Modern Introduction to Analysis*. **Prerequisite: Algebra 2.**

CALCULUS 1

(Full year) (The Department)

This is a college-level calculus course, with heavy emphasis on proofs, derivations, and creative applications. Limits, differentiation and integration, and applications thereof are covered. Transcendental functions are also explored. The course is intended for the serious mathematics student. **Prerequisite: Trigonometry/Analysis.**

CALCULUS 2

(Full year) (The Department)

Calculus 2 is a continuation and expansion of the techniques of Calculus 1. It includes a review and a proof of the fundamental theorem of Calculus, further methods of integration with application to physical problems, alternative coordinate systems, series and sequences, vector functions, and differential equations. **Prerequisites: Calculus 1 and departmental recommendation.**

DISCRETE MATHEMATICS

(First semester or full year) (Toliver)

This course examines diverse topics in discrete mathematics in the context of various questions. How can we encode secret messages? Is it possible to divide up a cake so that all the cake eaters feel they got a fair slice? What's the best way to choose a winning candidate in an election? Just how big is infinity? These are just a few of the questions discussed as we explore the areas of logic, infinity, counting problems, probability, graph theory, voting theory, games, cryptography, cake cutting and more? This course also enhances your skill in communicating mathematical ideas through some proof writing and in-class presentations.

GAME THEORY 101

(First semester) (Kandel)

How do hawks coordinate their hunt? How does a stallion decide when to fight and when to back down? How do apes decide when to share, whom to trust, whom to deceive? How do entire lineages decide how much energy to expend on nurturing the young?

When we sit down at the poker table, how do we formulate a betting strategy? Does it change fluidly in response to the behavior of others at the table? Is there any way to model such a thing, or are we stuck with our "gut" intuition? When we allow contractors to bid for that prestigious linoleum-countertop contract, when we decline the steroids even as we suspect others are benefiting from them, when we consider evolving a new limb over the next million years, when we form alliances with countries (or species) we can't entirely trust... WHAT ARE WE GETTING OURSELVES INTO?!?

There's no better way to develop a deep understanding of these multifarious scenarios than to actually PLAY the GAMES! We will spend our time developing game-theoretic models for everything from card games to ecosystems, from financial markets to dating strategies, and testing them in the lab of our own classroom. While we will be dealing on a deep level with very complex systems, there won't be too much formalism ("math") -- We'll evaluate our games according to how well they model real-world scenarios, and how simple, fun, and enlightening they are to play. **Note:** Can be taken as either a math or a science class.

INDEPENDENT STUDY IN MATHEMATICS

(1x per week) (The Department)

Topics to be determined by interest and inclination of individual student and teacher.

MICROECONOMICS

(First semester) (The Department)

This course is an introduction to the principles and applications of microeconomics. Topics to be covered include the theory of supply and demand, market equilibrium, consumer behavior, the behavior of firms, and perfect and imperfect competition. Social issues such as pollution, income distribution, and welfare are analyzed within an economic framework. **Prerequisite: Algebra 2.**

MACROECONOMICS

(Second semester) (The Department)

This course is an introduction to the principles and applications of macroeconomics. Topics to be covered include the Keynesian and classical models of equilibrium, national income, inflation, unemployment, fiscal and monetary policy, investment and the banking system, international trade, and economic growth. **Prerequisite: Algebra 2;** Microeconomics is **not** a prerequisite for this course.

NON-EUCLIDEAN GEOMETRY

(2x per week) (Lanier)

The way that Euclid formalized his understanding of space held sway over the minds of human beings for over two thousand years. His system was hailed as certain knowledge by no less an intellect than that of Immanuel Kant. To contradict some part of Euclid's system—especially something as intuitive as the way he treats parallel lines—surely this would lead to absurdity, or even madness! Our course will trace the historical thread of this system-questioning and the non-Euclidean geometries that it birthed, from the first ancient inklings to their explosion onto the mathematical scene in the nineteenth century. In the light of this historical context, the main thrust of the course will be a thoroughgoing exploration of the two classical non-Euclidean geometries: elliptic geometry (residence of the right equilateral triangle) and hyperbolic geometry (home to straight lines that approach each other, but that never meet). This will include writing proofs, solving problems, and building models. Of course, once one rule is broken, breaking others becomes less taboo, and so we will have the chance to look at geometries even further afield from the familiar Euclidean. Discussion of the implications of non-Euclidean geometries for philosophy and physics is certainly a part of this course. **Prerequisite: Geometry**

AN INTRODUCTION TO PURE MATHEMATICS

(2x per week) (Lockhart)

What do mathematicians do, and why do they do it? This class examines the art of mathematics from both the philosophical and aesthetic points of view, providing a broad overview of the subject. Mathematics is about exploring our imaginations, finding beautiful patterns, and searching for explanations. Along the way we discover infinite numbers, the transcendence of pi, and the symmetry of knotted space. And we might just learn to see in four dimensions . . . The course features a survey of important unsolved problems that motivate modern research, as well as a “studio” where you create and critique your own works of mathematical art. The purpose of the course is to help you develop your mathematical intuition and taste, and in the process blow your mind to pieces. No previous mathematical experience is necessary, but permission of the instructor is required.

SHAPE AND MOTION

(Full year) (Lockhart)

Perfect mathematical objects like circles can exist only in our minds. What is the nature of this imaginary Platonic realm? What can be known and how can we know it? This course will trace the historical and philosophical development of the mathematics of measurement. Our intellectual journey will take us through classical geometry and trigonometry, the measurement of polygons and polyhedra, conics, and projective transformations, coordinate systems and vectors, mechanical curves, spacetime representations, and the differential and integral calculus. Our focus will be on the beauty and elegance of these ideas and their pivotal role in mathematical history.

This course will offer you the opportunity to engage in the actual practice of mathematics: posing and pursuing your own problems and conjectures, devising your own original arguments and explanations, collaborating as a mathematical community, and experiencing firsthand the joys and frustrations of creative mathematical work.

MUSIC

All music courses meet twice weekly unless noted.

INSTRUMENTAL STUDY AND ENSEMBLES

The Music Department will offer the following large ensembles based on student needs and interests. It is recommended that students interested in large ensembles choose two (2). Please consult with your current instrumental teacher if you need to know more about any group. It is strongly encouraged that students engage in private lessons on his/her instrument. Students must be proficient in reading and sight singing as determined by the department.

Please note that all performing ensembles are subject to change from year to year depending on the number and musical level of all participating students.

LARGE ENSEMBLES

Brass Choir (trumpets, horns, trombones)	Pickering
Chamber Orchestra (strings and winds)	The Department
Consort* (violin, viola, cello, bass, winds)	Gilbert
Jazz Ensemble* all instruments and voice	Elliott
Wind Ensemble (flute, clarinet, oboe, bassoon, horn, trumpet, trombone, percussion)	The Department

*requires audition/approval of director

CHAMBER PLAYERS

(The Department)

For students interested in the challenge of chamber music performance, Chamber Players groups (including piano ensembles) are organized based on enrollment. Duos, trios, quartets will be coached once a week. An audition is required for all students who will be participating in the chamber music program for the first time. Students presently participating will be placed at an appropriate level.

CHAMBER ORCHESTRA

(The Department)

The Chamber Orchestra is a conductor-led ensemble of strings, winds, brass and percussion. This ensemble performs repertoire from the Baroque to contemporary and will participate in concerts throughout the year. Because of the strong skills required for this repertoire all participating students are required to take private lessons. Auditions are required for any student enrolling in a large ensemble for the first time.

CONSORT

(Gilbert)

The Consort is a group of mixed winds and strings for advanced players. This ensemble performs without a conductor and will participate in all instrumental concerts during the year. The Consort works closely with a director in rehearsal. Students learn the art of section leading and ensemble playing through the study of repertoire that spans all periods. The Consort will rehearse for one double period and one single period each week. Permission of the instructor is required.

JAZZ ENSEMBLE

(3x per week) (Elliott)

The Jazz Ensemble performs arrangements of jazz classics from swing to bebop and beyond. All instruments are welcome to join the ensemble. Players develop soloing technique, harmonic understanding, and ensemble skills. Students interested in joining the Jazz Ensemble should be familiar with jazz styles and be able to demonstrate reading ability, knowledge of scales and chords, and technical proficiency on their instrument. Students in the Jazz Ensemble should be enrolled in private instrumental instruction. Interested musicians should prepare an audition that demonstrates their technical level. **Prerequisite: see audition instructions.**

JAZZ COMBO

(Elliott/Coe) (Chamber Players, 1x per week)

An adjunct to Jazz Ensemble. We work in a small-group format: rhythm section plus two lead instruments maximum. Students develop facility in reading charts and creating arrangements. We re-create classic small-group arrangements by such icons as Miles Davis, Herbie Hancock, Freddie Hubbard and Bill Evans. This class is open to members of the Jazz Ensemble and Jazz Techniques class by permission of the instructor.

JAZZ TECHNIQUES

(Elliott/Coe)

A class in jazz improvisation and ensemble playing. Instruction in basic scales and chords provides a vocabulary for improvisation. Students are introduced to the jazz repertoire. All instrumentalists and vocalists are welcome; interested students should prepare an audition demonstrating a grasp of major and minor scales and chords. Students in this class are strongly encouraged to enroll in private lessons.

JAZZ GUITAR ENSEMBLE

(Coe)

This ensemble performs a variety of music arranged for guitars and percussion. The repertoire includes jazz standards, modern jazz compositions and original music. Ensemble members improve their reading, composing, accompanying and rhythmic skills. Members should be very comfortable reading music and charts. Permission of the instructor is required.

ADVANCED GUITAR

(Coe)

This course is designed to enhance performing skills on the guitar through the study of popular, jazz and classical pieces. This course is open to any student who has completed Guitar I, or by permission of the instructor.

PERCUSSION TECHNIQUES: CLASSICAL

(1x per week) (Lazzara)

This course emphasizes percussion techniques for the large ensemble. Tympani, mallet technique, bass, snare, and other percussive instruments are studied. Members of this class form the percussion section for the larger instrumental ensembles, Wind Ensemble and Orchestra. **Prerequisite: Percussion 1 and 2, or permission of the instructor**

PERCUSSION: THE DRUM SET

(1x per week) (Lazzara)

This class explores the role of the drummer in popular music. We study and play techniques that helped define this music, and we listen to recordings of the classic drummers.

PERCUSSION ENSEMBLE

(Lazzara)

This ensemble studies and performs twentieth and twenty-first century music specifically composed for percussion instruments. Additionally, pieces transcribed from other sources are studied. This ensemble is open only to students who have completed Percussion 2 in the Middle School, or by permission of the instructor.

WIND ENSEMBLE

(The Department)

This ensemble is open to students who have been studying a wind or brass instrument for two years or more. Music from the Baroque, Classical and Romantic periods is performed in concerts and assemblies throughout the year. **Prerequisite: see audition instructions.**

VOCAL STUDY AND ENSEMBLES

(3x per week) (Asbury/Busby/Clark)

Vocal study at Saint Ann's is comprehensive. Our goal is to build better singers, as soloists and choristers. Proper breathing, vowel production, diction and basic singing techniques will be the foundation of our study. Art songs (in English, Italian, French and German) and repertoire from the American musical theater and opera will be studied and performed in solo concert. Additionally, singers will join together to explore the rich and broad canon of western choral music in various voice combinations. Performance opportunities include choral concerts, the spring voice recital and the musical theater workshop. There is no audition required.

THEORY, COMPOSITION, AND MUSIC TECHNOLOGY

THEORY & COMPOSITION 1

(Elliott/Williams)

This course offers an exploration of the fundamentals of notation, rhythm, harmony and melody. Students gain a deeper understanding of all musical styles. We train our ears, develop musicianship skills, and study the evolution of the system of tonality used in most musical cultures. Computers and MIDI are used in composition projects.

ADVANCED COMPOSITION

(Elliott)

This course covers the study of harmony and voice-leading, form, counterpoint, notation, style, and instrumentation – including ear training and musicianship skills. Students will work on composition projects using Finale and other notation and editing software. **Prerequisites: Theory and Composition or equivalent.**

ELECTRONIC MUSIC COMPOSITION

(Langol)

Open to students with advanced skills, an interest in performance/composition, and a facility with music notation, this workshop/class allows students with experience in MIDI and sound processing to realize their creative ideas using the myriad tools of the music lab. Software technology enables composers to achieve unprecedented variety and richness in manipulating recorded sound to create unique compositions. The possibilities are practically limitless. Much like Music & Multimedia, we learn to use digital audio programs, sequencing, possible notation and sampling technology with an emphasis on recording live audio. **Prerequisites: Permission of the instructor, music lab experience, and facility on an instrument.**

MUSIC & COMPUTERS 1

(Langol)

We explore the use of electronic keyboards and computers to compose music for a variety of scoring situations. Our focus is the development of specific sequencing and musical notation skills as related to the fundamentals of music theory, orchestration, and composition. Knowledge of basic notation is preferable. Previous experience with composition is desirable, though not necessary.

MUSIC & COMPUTERS 2

(Langol)

This more advanced level continues to explore the ideas covered in Music & Computers 1, while solidifying skills established through previous music lab experience. We explore the use of electronic keyboards and computers to compose music for a variety of scoring situations. Our focus is the development of specific sequencing and musical notation skills as related to the fundamentals of music theory, orchestration, and composition. **Prerequisites: permission of the instructor, and Music & Computers 1 or middle school music lab experience.**

MUSIC & MULTIMEDIA

(Langol)

Building on skills developed in the Music & Computers class, this course focuses on using digital media such as MIDI, digital audio and video to explore contemporary musical idioms. A variety of applications are utilized concurrently to develop technical skills to be used as instruments of self-expression. **Prerequisites: permission of the instructor, and Music & Computers 1 and 2 or middle school music lab experience.**

EAR TRAINING/SOLFÈGE

(Schelle-Herring)

In this class we will develop and strengthen abilities in sight-reading rhythmic and pitch notation. Interval recognition, chord structures and progressions, and melodic and rhythmic dictation exercises will help students acquire the skills essential for confident performing in the various ensembles offered at Saint Ann's. This course is highly recommended for all singers as well as jazz, classical, and pop musicians.

THEORY & EAR-TRAINING FOR JAZZ MUSICIANS

(Coe)

This course offers a progressive approach to the study of jazz harmony. Students will improve their improvisational skills through the study of intervals, scales, modes, and chord progressions as well as through aural training. Students will enjoy a broader musical vocabulary, enabling more insightful jazz performance. Recommended for any student in Jazz Ensemble, Jazz Combo, or Jazz Techniques.

MUSIC LITERATURE

HISTORY OF OPERA AND MUSICAL THEATER (Full year)

(Clark)

Love, magic, transcendence, terror, and good ol' community values are part and parcel of these two forms. By placing each chosen work within its complex political and aesthetic context, we learn how these forms offer an emotional history of their times. We study scripts, libretti, scores and, when available, various recorded performances. We also take advantage of our city's almost limitless offerings in these fields.

JAZZ HISTORY

(One semester) (Schelle-Herring)

Jazz and blues are among America's greatest cultural achievements, exports to the world community that give powerful voice to the American experience. Born of multi-hued society, this music unites people across the divides of race, religion and region. Jazz history freedom, creativity, and the American identity at home and abroad. In this course, we will learn about the development of jazz since its origins at the turn of the twentieth century. We will encounter colorful personalities and amazing artists, taking a look at their specific contributions to the music, in an effort to understand the stylistic evolution of jazz. Trips to major cultural institutions will complement our extensive listening and learning activities.

RECREATIONAL ARTS

Courses are one semester in length, unless specified below, and are offered both semesters unless otherwise noted. Classes meet once a week.

AQUATICS

(First semester) (Howard)

A class for novice and veteran swimmers alike. Basic and advanced stroke and turn technique are covered, along with water conditioning and aspects of water safety, although no lifeguard certificate is awarded. One double period.

BADMINTON

(The Department)

Badminton is a course for all skill levels. Beginners learn the game by working on fundamental stroke technique; more advanced players polish their skills while improving game strategy. All students participate in exciting singles and doubles matches.

RECREATIONAL BASKETBALL

(The Department)

This class is for the novice and experienced ballplayer alike. Early on, drills and skill work are emphasized, with students receiving both group and individual instruction. As offensive and defensive skills improve, half court and full court games are offered at varying levels of competitiveness.

CLIMBING

(Davis, Madsen)

Students explore vertical and horizontal climbs on our apparatus room climbing wall, learning various climbing techniques—crossover, jump toe, etc.—and belaying techniques.

EXERCISE & FITNESS

(The Department)

This course in conditioning utilizes a variety of fitness and exercise forms. Students learn how to build a training program suited to individual fitness and personal goals. The course includes aerobic, anaerobic, calisthenic and low impact activities. The utilization of weight machines and cardiovascular equipment enhances overall understanding of fitness and its importance.

FENCING 1

(Full year) (Balboa)

This class, covering the fundamentals of fencing, is open to beginners and those with a limited background in fencing. Students learn basic fencing movements and strategies.

FENCING 2

(Full year) (Balboa)

Limited to students with at least one year of fencing, and permission of the instructor. The class stresses conditioning, competitive bouts, and advanced techniques.

FLOOR HOCKEY

(Paszke)

This is an enjoyable and exciting class for all skill levels. Students improve hand-eye coordination and knowledge of the game through drills and games. All hockey fans will enjoy this course.

INTRODUCTION TO FREESTYLE SPARRING

(Casanova)

This course is designed to develop physical potential through the introduction of a variety of martial arts styles from kickboxing to submission grappling. Students are introduced to technique training, conditioning exercises, and freestyle sparring. No previous martial arts training is necessary.

INWARD BOUND CHALLENGE COURSE 1

(Full year) (The Department)

This course challenges body, mind and spirit through group games, conditioning, and individual and collective goals. Students set goals and attempt to reach them by working together and offering group support. The year ends with a three-day camping trip that includes climbing and a ropes course.

INWARD BOUND CHALLENGE COURSE 2

(Full year) (The Department)

This course continues in the same vein as Inward Bound 1. Emphasis is on student leadership: leading the class and organizing activities. New activities stressing initiative are introduced, as are rope and belay techniques. **Prerequisite: Inward Bound 1**

KARATE 1

(Full year) (Campanella)

Students learn the basic punches, kicks and blocks of traditional martial arts; combining these techniques in the practice of forms and freestyle sparring. Some self defense applications are covered, although the primary emphasis of the course is on karate as a sport and martial art. A *gi* (karate uniform) is supplied by the school.

KARATE 2

(Full year) (Campanella)

For students who have completed at least one year's training in the Saint Ann's martial arts program. We cover material for the color belt ranks, with increased emphasis on free fighting and street defense.

PHYSIOBALL FITNESS

(The Department)

Using exercise balls of various sizes, this class teaches different exercises designed to increase flexibility, improve coordination, and develop strength. The emphasis is on core (abdominal and back) strengthening and conditioning.

PILATES CONDITIONING

(Second semester) (Lattimer)

The Pilates method of body conditioning is a unique system of stretching and strengthening exercises developed over ninety years ago by Joseph Pilates. It strengthens and tones muscles, improves posture, enhances flexibility and balance, and unites body and mind.

RUNNING

(The Department)

A course to help people with little or no running experience; experienced runners are also welcome. Stretching and cooling down exercises are taught, along with techniques to improve form and increase speed. Weekly runs vary in distance and intensity. Running routes change from week to week.

SOCCER

(The Department)

This course is a combination of skill development and scrimmaging that is open to all levels of ability. Small-sided games, both indoors and outdoors, are fun and competitive and also serve as an effective way to gauge progress. Come and see why soccer is the world's most popular game.

SOFTBALL

(The Department)

A course for the beginner as well as the experienced softball player. Within the context of games, students have the opportunity to learn new skills and share in the enjoyment of this popular sport.

SPORT DANCE

(Benney)

This class combines elements of modern dance technique with the sheer physicality of athletics. Students learn a fun and challenging warm-up, create their own choreography inspired by photographs from sports magazine and newspapers, and get a good workout. All levels of dancers and athletes are welcome.

TAP

(First Semester) (Howard)

This class teaches rhythmic tap technique, working with complex foot rhythms that lead to improvisation. The body attitude is grounded (closer to the ground), like African dance, as opposed to the lifted attitude of the Broadway tap style. Traditional and contemporary works are learned.

ULTIMATE FRISBEE

(The Department)

Ultimate offers a fun, exciting alternative to traditional sports. Students incorporate throwing, catching and teamwork into a framework of speed and finesse.

VOLLEYBALL

(The Department)

This class incorporates both instruction and game playing, including the skills of serving, bumping, setting, spiking and, most important, teamwork.

WEIGHT & FITNESS TRAINING

(The Department)

This course introduces the student to the merits of weight and fitness training. Both free-weight and machine work are incorporated into each personally designed workout. Other areas to be explored include flexibility (through stretching), proper nutrition, and the value of aerobic training.

YOGA

(Full year) (Difiore)

An introduction to one of the oldest existing forms of physical exercise. Increases body awareness, flexibility, and concentration.

ADVANCED YOGA

(Full year) (Difiore)

In this class we explore advanced yoga postures, breathing techniques, and beginning meditation. Prerequisite: One year of yoga or permission of the instructor.

INTERSCHOLASTIC SPORTS

(The Department)

The recreational arts requirement may be fulfilled through full-season participation as a player on a junior varsity or varsity team. Emphasis is placed on developing and fostering athletic standards of excellence through participation and competition. All team sports require a significant commitment to practice and game schedules. Saint Ann's is a member of the Athletic Conference of Independent School (ACIS), and the girls' teams also belong to the Athletic Association of Independent Schools (AAIS). Our baseball team is a member of the Private Schools Athletic Association (PSAA). Our fencing teams are members of the Independent School Fencing League (ISFL). Teams include baseball, basketball, cross country, fencing, gymnastics, soccer, softball, squash, track, volleyball.

SCIENCE

BIOLOGY COURSES

BIOLOGY

(Required) (The Department)

Biology is the scientific extension of the human tendency to feel connected to and curious about all forms of life. It takes us to the wet, wild world inside a cell, and nudges us to take a close look at the stripes of a zebra or to plunge down to the dark regions at the bottom of the sea where albino crabs move with unhurried pace over the soft, cold mud. This course covers vital topics in this field such as cytology, genetics, biochemistry, taxonomy, evolution, botany, and ecology. This is a dense, grand tour of the most definitive aspect of this planet.

ADVANCED BIOLOGY

(Kaplan)

This is an intense and rigorous course light years beyond the scope of standard biology courses. Students are immersed in a comprehensive study of current evolutionary theory, ecology, botany, biochemistry, genetics, embryology, anatomy, and physiology. Lectures and discussions are supplemented with in-depth labs, and articles from journals such as *Scientific American*, *Science*, and *Nature*. The class meets one seminar period a week, in addition to regular class time. The only way to cross the ocean of information, enjoying the fast pace and laboratory work, is to be a bonafide biophile. **Prerequisites: Biology, Chemistry**

ADAPTATION

(Zayas)

This course presents a survey of the structure, taxonomy, evolution, and life histories of the eukaryotes: protists, fungi, plants and animals. After reviewing the principles of the comparative method and the phylogenetic (evolutionary) relationships among organisms, students will investigate a wide range of eukaryotic species in terms of their embryological development, phylogeny, and functional adaptations.

The course will be presented through a combination of lectures, labs, and an occasional field trip. Not for the faint of heart, laboratory assignments will require your active participation in the dissection of various specimens, including vertebrates. Although no specific background is assumed, students with an elementary knowledge of Darwinian evolution will be at an advantage. **Prerequisite: Biology**

GENETICS

(Zmuidzinas)

Did you ever wonder why your sister got the brains and you just got the family's good looks? Register for this course on inheritance for this answer and revelations about a plethora of perplexing hereditary phenomena. Our studies will include an investigation of population genetics, evolutionary genetic theory, Mendelian inheritance, the molecular basis of gene structure, gene function, and the genetics of disease. Using evolutionarily diverse organisms ranging from bacteria (*Escherichia coli*), yeast (*Saccharomyces cerevisiae*), fruit flies (*Drosophila melanogaster*) to humans (*Homo sapiens*) we will investigate gene transmission, create chromosome maps, perform population studies and manipulate DNA. We will dive into decoding the completed human genome seeking out relationships with living and extinct (Neanderthals) evolutionary cousins. The genetics of social behavior (love, addiction, aggression, sociability, morality, crime) will be explored. We will discuss the ethical issues involved in emerging fields of genetic enhancement, genetically modified foods, and cloning. Topics will be supplemented by extensive readings taken from scientific textbooks, research journals, fiction, case studies and contemporary media. **Prerequisite: Biology**

MARINE BIOLOGY

(Richards)

Come explore life under the sea in this comprehensive full-year course! We'll consider a range of marine ecosystems - such as salt marshes, coral reefs, hydrothermal vent communities and kelp forests – and discuss the environmental pressures that have influenced the organisms that have evolved to live there. The emphasis during the first semester will be on seaweeds, marine plants and invertebrate sea creatures. During the second semester we'll turn our attention to marine vertebrates - bony fish, reptiles, birds, and mammals. Students

who have taken Marine Biology may register for the second semester only; all others should sign up for the full year. Participants have the option of immersing themselves in a week-long expedition to the Newfoundland Harbor Marine Institute in Florida during the spring break. **Prerequisite: Biology**

CHEMISTRY COURSES

CHEMISTRY I

(The Department)

This is a broad, sweeping, fast-paced survey course introducing students to the fundamental principles of chemistry, and to the basic techniques a chemist uses. Topics include stoichiometry, atomic and molecular theory, basic atomic and molecular structure, chemical equilibrium, and acid-base chemistry. Students develop facility working with calculators and become intimate with the Periodic Table. Laboratory work is an integral part of the course, both in illustrating principles presented in lectures and in providing experience conducting qualitative analysis. **Prerequisite: Algebra I**

ADVANCED CHEMISTRY

(Cross, Velikonja)

This course is designed to give students the experience of an intensive college level course in which they hone their ability to think critically about chemical phenomena. Several topics in Chemistry I (including stoichiometry, gases, and chemical bonding) are explored in depth, and connections are made between these concepts and new topics such as kinetics and the energetics of bonding. Students also learn how to predict the spontaneity and rates of chemical reactions and how to work with chemical equilibria (especially acid-base equilibria). Many applications of chemistry are covered during this course, including electrochemistry and nuclear chemistry. The rapid pace of the course requires independent learning and preparation on the part of the student, and once-a-week seminar periods add an additional time component. Advanced Chemistry is for those who relish the challenge of wrestling with equations and who find chemical reactions exocharmic.

Prerequisite: Chemistry I

ADVANCED TOPICS IN CHEMISTRY: CHEMICAL FORENSICS

(Full year) (Zmuidzinas)

Calling all chemical Science Sleuths! The job of the forensic chemist is to identify materials and trace their origins. This course will dive into exploring the techniques and topics of forensic science through the perspective of chemical analysis. Much forensic evidence consists of very small samples and macroscopic analysis may not be appropriate. We will characterize the “evidence” left behind at crime scenes which can include fingerprints, hair fiber, fabrics, skin cells, blood, fire accelerants, gunpowder, food, drugs, poisons, and much, much more. Organic macromolecules, such as DNA, lipids, proteins, and sugars will be extracted from biological specimens and subjected to detailed molecular analysis. Such studies can distinguish plant from animal; human from chicken from dog from insect. An extensive hands-on laboratory approach will be used to solve fictitious and true-to-life forensic cases and mysteries. Chemical analysis includes extraction and purification techniques, chromatography, spectrophotometry, microscopy, PCR amplification, and electrophoresis. Squeamish scientists need not apply. **Prerequisite: Chemistry I**

PHYSICS COURSES

PHYSICS I

(The Department)

This course provides a systematic introduction to the main principles of classical physics such as motion, forces, fields, electricity, and magnetism. We emphasize the development of conceptual understanding and problem solving abilities using algebra and trigonometry. Familiarity with trigonometry is highly helpful, but not required. The class includes a laboratory component. Open to 10th-12th graders, or with permission from the teacher.

ANALYTICAL PHYSICS

(Benadiba)

This second year, college-level physics course offers a comprehensive review of the material from the first course with an emphasis on deeper, more complex problems and covers new topics such as fluid dynamics, optics, atomic and modern physics. The course focuses on problem solving and mathematical methods.

Prerequisite: Physics I

CLASSICAL MECHANICS, RELATIVITY, AND QUANTUM THEORY

(Kandel)

This course is a study of motion. The depth with which we examine motion, however, is such that by June we may no longer know what the term “motion” means. Motion of what? A particle? A field? Motion in which reference frame? Is the motion inertial or accelerated? Jerked or whipped? Eternally differentiable? By solving numerous and subtle problems in mechanics and exploring the mind-blowing developments of the twentieth century, we begin to see patterns, sense, and harmony in the laws of nature. **Note:** No student who has taken Mr. Kandel’s section of Physics I may take this course.

MIND IN THE UNIVERSE, UNIVERSE IN THE MIND

(Kandel)

What is our place in the cosmos? We’ll trace the development of astronomy from ancient Greek models to the Big Bang Theory and beyond. We’ll study the laws of nature and how they describe the formation of planets, stars, and galaxies, the shape of space and the direction of time. We’ll contemplate the very beginning of it all and the distant future, regions too remote to be seen and terra cognita, what is and what might have been if a few fundamental constants were shuffled. Once we’ve explored the physical Universe that gives rise to complex organisms, it will be time to consider how consciousness itself is connected with reality. From quantum theory to the anthropic principles, many ideas in science suggest that the observer cannot be separated from what is observed. What is the role of the mind? We will consult Descartes, Einstein, Penrose, Turing, and the Eastern mystics on this question. Throughout the course, we’ll alternate scientific readings with science fiction stories that tackle the big issues with rigor and imagination. By the end of the year, we will both formulate the Grand Unified Theory and achieve enlightenment.

ROBOTICS

(Benadiba)

This is an engineering-based class with an emphasis on teamwork, creativity, and problem solving. Working in teams, students use Lego-Mindstorm and Robolab software to design and program gradually more advanced robots, from simple cars to cranes and crawlers. We cover various scientific concepts ranging from

the mechanics of motion and gravity to the depths of artificial intelligence, where autonomous machines are capable of interpreting their environment and adapting to it. Robotics is an extremely hands-on course requiring a high level of independent motivation.

OTHER COURSES

GAME THEORY 101

(First semester) (Kandel)

How do hawks coordinate their hunt? How does a stallion decide when to fight and when to back down? How do apes decide when to share, whom to trust, whom to deceive? How do entire lineages decide how much energy to expend on nurturing the young?

When we sit down at the poker table, how do we formulate a betting strategy? Does it change fluidly in response to the behavior of others at the table? Is there any way to model such a thing, or are we stuck with our “gut” intuition? When we allow contractors to bid for that prestigious linoleum-countertop contract, when we decline the steroids even as we suspect others are benefiting from them, when we consider evolving a new limb over the next million years, when we form alliances with countries (or species) we can’t entirely trust... WHAT ARE WE GETTING OURSELVES INTO!?

There’s no better way to develop a deep understanding of these multifarious scenarios than to actually PLAY the GAMES! We will spend our time developing game-theoretic models for everything from card games to ecosystems, from financial markets to dating strategies, and testing them in the lab of our own classroom. While we will be dealing on a deep level with very complex systems, there won’t be too much formalism (“math”) -- We’ll evaluate our games according to how well they model real-world scenarios, and how simple, fun, and enlightening they are to play. **Note:** Can be taken as either a math or a science class.

INDEPENDENT SCIENCE RESEARCH

(One half credit per year) (The Department)

The Independent Science Research Program grants students the opportunity to design experimental strategies to answer personally perplexing questions of science: What would happen if? Why is it that? Why do people smell? type of questions. Research questions are as unique and varied as the investigator. Topics of investigation are multidisciplinary, ranging from biological, chemical, as well as physical fields.

Independent Science Research is a cooperative research endeavor between a student or several students and their chosen mentor. Saint Ann’s science teachers as well as auxiliary research investigators serve as advisors. Students meet with the research coordinator in September to discuss potential research topics and to make a mentor match. Research work proceeds at a pace stipulated by the project as well as the ambition of the research team. In addition, research students are required to meet as a group one period a week during a scheduled class to discuss scientific literature, to brush up on related skills, and to participate in peer review presentations. After completing a year of exploration, students summarize their projects in a formal research paper. In the spring, discoveries are made public through a poster session and oral symposium.

SEMINARS

The high school seminar program is a unique series of offerings presented by teachers outside the domain of their departments and in addition to their regular teaching load, without additional pay. Our seminars are intense double periods in which students undertake enormous amounts of self study and creative work. They usually happen at the end of the school day because, in the busy schedules of the students and instructor, no other time is available.

THE ARTISTIC MAP OF TWENTIETH CENTURY SPAIN

(Reyes)

Just as the social and political pendulum swings throughout the twentieth century, demarking the trajectory of Spain from a Catholic monarchy to a short-lived Republic to a dictatorship to the thriving democracy of the last thirty years, its artists keep at work leaving behind an extraordinary artistic heritage. Looking closely at a wide range of legendary icons in painting, architecture, film, music, and literature, we will consider how Gaudí, Lorca, Dalí, Buñuel, Falla, Picasso, and the like have interpreted what they saw and what they lived during a century of tumultuous change and pervasive uncertainty. (Taught in English)

THE ART OF DEBATE AND RHETORIC

(Kingsley, Mason)

The Debate and Rhetoric seminar meets as a single House once a week in the late afternoon seminar period. We break up into smaller committees to debate and vote on resolutions, practice speaking in various formats, arrange impromptu and prepared intramural debates in both large and small houses; and participate as individuals and as a team in the Princeton Model Congress in November and other Model Congresses. We also plan to host a Saint Ann's Model Supreme Court, and we plan to host a Saint Ann's Model Congress. The House is largely self-governing, on the premise that the secret of free speech is respect for difference of opinion, and rule by majorities—democracy—depends on the assent of minorities. **Note:** Students who elect this seminar should not commit to more than one extramural season sport with practices or games that conflict with class meetings. There is a strict limit of 40 members.

COMEDY 101/ ADVANCED COMEDY 202/ INTRODUCTORY META-PSYCHODRAMA

(Kandel)

Love Saturday Night Live? Wonder how anyone can write, produce and perform sketch comedy? Hate Saturday Night Live? Wonder how anyone can write, produce and perform such bad sketch comedy? Think you “have what it takes” to write, produce and perform an original sketch comedy show? Believe there are too many questions in this course description? This seminar encourages writers to be actors, actors to be writers, and class clowns to be class clowns. When we are not fiercely debating what is and what is not funny, we read, watch, improvise and write scenes implementing styles such as shnoogs, farces, satires, parodies, and the renowned running-into-a-wall style of comedy. The seminar works toward a year-end performance; therefore participants are limited to one conflicting activity such as sports, theater, or marching band.

COMMUNITY SERVICE: MORE THAN JUST BOOK DRIVES

(First semester) (Gnagnarelli)

In the late 1960s, someone came up with the notion of “random acts of kindness.” For instance, what if when you were going through a tollbooth, you paid for the car behind yours even if you didn't know who was in it? How does this alter society? This seminar discusses the concepts of philanthropy and volunteerism, and also primes the real life skills needed to help organizations achieve their goals of improving both our local and our

global society. While some people are driven by humanitarian motives, others seem to act out of enlightened self-interest. What is the benefit to each individual who participates in a service-related project or activity?

Students choose from an array of educational, social, political or environmental issues and plans and execute community service initiatives. Projects may be individual or involve a number of students. As a class, we visit community service programs around the city, model a large project for the class, and offer feedback for each project designed by class members. Some current projects involve offsetting the climate crisis, recycling, homelessness, and children's health and nutrition.

While we surf the net and scan *The New York Times* looking for new possibilities, we also help connect other students with organizations with which we have formerly partnered, including the Brooklyn DA's office, Brooklyn Parents for Peace, Heifer International, Brooklyn Heights Synagogue Shelter, Chung Pak Day Care Center, Project Reach Youth, L.I. College Hospital, Legal Outreach, P.S.8, Helen Keller Services for the Blind, Spence-Chapin Services to Family and Children, the Prospect Park Alliance, Project Cicero, Brooklyn Historical Society, The Jubilee Center, Lighthouse for the Blind, 78th Precinct Sports, and the Arab-American Family Support Center.

CONTEMPORARY CHINA

(Weiss)

Particular topics of concentration include: elite politics and the role of the Chinese Communist Party; relations between the central government and local authorities; the rise of private sector economic institutions and the consequences for the state sector; human rights; the question of democracy and democratic institutions; China's foreign relations and foreign economic policy, and China's relationship with Taiwan and Hong Kong; environmental issues; popular culture; and the uneven improvement of general living standards in different regions of the PRC. Over the course of the year, students are encouraged to make presentations and develop expertise in one or more of these areas.

FILMS: FIFTY YEARS AND OLDER

(Dobski)

Some films, like other extraordinary works of art, transcend their time and speak to us in a contemporary manner. Almost inexplicably, we understand them, though their spoken language may be foreign, the cars and clothing dated, the film stock black & white.

We will be screening such gems, discussing their directors, cinematography, composers, cast . . . their historical and social contexts, and most importantly, how they speak to us --- the director's particular use of cinema language. The seminar will frequently be visited by other Saint Ann's faculty who specialize in such areas as classics, music, history, and philosophy. We may be screening works of fiction, documentary, animation, or experimental cinema.

A few examples of what we might be screening are: "A Place in the Sun" directed by George Stevens, 1951; "Rome, Open City" directed by Roberto Rosellini, 1945; "Ordet" directed by Carl Dreyer, 1955; "Late Spring" directed by Yasujiro Ozu, 1949; "City Lights" directed by Charles Chaplin, 1931; "The Invisible Man" directed by James Whale, 1933; "The Virgin Spring" directed by Ingmar Bergman, 1960; and "Black Orpheus" directed by Marcel Camus, 1959.

Each film will be screened during one class, followed by lecture and discussion on the two ensuing weeks. The week the film is screened, the seminar will last the duration of the film so that the class might experience it in one viewing.

FREE OR JUST ABOUT TOWN

(Klein/Sullivan)

Our seminar will consist of bi-weekly outings to museums, galleries, readings, concerts, films and events to be determined by class interest and program availability. Alternate meetings will involve post-event discussion and preparation for upcoming outings. All events will be free, or just about. Each student will choose, research and lead discussion of at least one outing, and we will collaborate to develop a free event which will be open to the public.

THE GAME OF GO

(Lockhart)

Learn to play the world's oldest and most fascinating strategic board game! This seminar will introduce beginners to the rich and exciting world of Go, and will help more experienced players get stronger. Relax and have fun while learning the basic strategic principles of Go, including Attack and Defense, Cutting and Connecting, and Life & Death! We will also explore the history and philosophy of the game, as well as its place in Asian art and culture. All levels are welcome, but enrollment is limited.

HEARING THE ROOM: RECORDING REAL SOUNDS IN REAL PLACES

(First Semester) (Schramm)

Learn the basics (and some of the secrets) of sound recording. Discover the ways music is recorded and reproduced. Learn to “make a record” – record music or speech in a room with a microphone. How best to record an acoustic guitar? A drum set? A violin? A wildly loud and distorted electric guitar? A jazz combo? We'll have live soloists and ensembles performing as we explore the acoustic properties of different microphones. Learn how the placement of the microphone in the room effects the recording. Train our ears to listen to the different qualities of sound and how that sound interacts with the room. Decipher the mysteries of stereo microphone technique, with names like “Coincident Pair”, “Blumlein” “Mid/Side” or “ORTF”. Learn something of the physics of sound. Nothing too deep, just enough to illustrate how we capture and reproduce the music and speech that we hear. The techniques we experiment with will apply not just to music, but also to speech and ambient or environmental recording used in film and television. Students will make their own recordings of the performers that come visiting, or of themselves if so inclined. Limited to eight students. Knowledge of music theory and notation not necessary.

HIGH SCHOOL LITERARY MAGAZINE

(The English Department)

The High School Literary Magazine is created by a board of students and faculty advisors who are eager to find and publish excellent high school writing. The Board (about eighteen students selected by the English Department and the Head of the High School) meets once a week during a seminar period to discuss and select poetry and prose. In addition, board members type all selections and, in April, lay out the magazine. Because the work is heaviest in February, March and April, students must give several extra hours a week during this period.

HISTORY OF AMERICAN PHOTOGRAPHY

(Bakalar)

This class is about photography as an art form. It will look specifically at photography as it developed in the United States. The course will be part art history and part American culture. We will consider not only what makes a photograph “art,” but also how a photograph comes to be seen as emblematic of its specific culture. What is the relationship between art and culture?

We will look at American photographic images, chronologically from the mid-nineteenth century through the present. We will examine each photo, for its content and in the context of its place in history, and then decide whether or not it belongs in the canon of great American photographs and, most importantly, why? We will also discuss the impact of technological developments in the making of pictures, printing, preserving and projecting them. How does technology influence the creation of art and our response to it?

Come to class prepared to look at photos and to discuss them. I will from time to time suggest some supplementary reading and independent discovery of photographs. Students who are interested may be invited to show their own work

INTERNSHIP AT THE PRESCHOOL: *Where the Wild Things Are*

(Fuerst)

In this fabled story by Maurice Sendak, Max appears snug in his wolf suit from the get-go as he makes mischief and sails off to where (more) wild things make him king and an even wilder rumpus begins. It is only when he returns to his (no longer forested) bedroom with dinner waiting (even cake) does the wolf hood fall back off his head a little as Max wipes his brow. His imagination is a muscle - he flexes it, and his world is righted. At the preschool, you will explore this muscle in the classrooms, art studio, and play yard, and chart your course with weekly observations. You will create your own preschool manifesto as we read Sendak’s books and apply them to the workings of the preschool.

LITERATURE OF IDEAS/SPECULATIVE LITERATURE

(Everdell)

Some of these are called ‘Great Books,’ some are ‘science fiction.’ Still others are called ‘utopias’ or ‘philosophy texts.’ We read them without such discrimination, in chronological order, looking only for the history of ideas and for the ideas themselves, especially, this year, ideas about ethics (what should one do, and why?). Among the choices: Plato, *Timaeus*; Marcus Aurelius, *Meditations*; Lucian, *True History*; Augustine, *Confessions*; Dante, *Paradise*; Cusa, *Learned Ignorance*; More, *Utopia*; Montaigne, *Cannibals*; Bacon, *New Atlantis*; Descartes, *Discourse on Method*; Pascal, *Pensées*; Swift, *Gulliver’s Travels*; Voltaire, *Micromégas*; Rousseau, *Discourse on the Arts and Sciences*; De Maistre, *Saint Petersburg Dialogues*; Shelley, *Frankenstein*; Marx, *Communist Manifesto*; Bastiat, *The Law*; Hawthorne, “Rappaccini’s Daughter”; Wells, *The Time Machine*; Abbot, *Flatland*; Jarry, *Ubu*; Kokoschka, *Murderer, Hope of Women*; Strindberg, *A Dream Play*; Kafka, *The Trial*; Capek, *RUR*; Lang, *Metropolis*; Huxley, *Brave New World*; Heisenberg, *Physics and Beyond*; Camus, *The Fall*; Heinlein, *Coventry*; Oliver, *Rite of Passage*; Skinner, *Walden Two*; Pohl & Kornbluth, *Space Merchants*; Burgess, *Wanted Seed*; LeGuin, *Left Hand of Darkness*; Berger, *Regiment of Women*; Raspail, *Camp of the Saints*; Borges, *Ficciones*; Lessing, *Memoirs of a Survivor*; Calvino, *Cosmicomics*; Lovelock, *Gaia*; Auster, *In the Country of Last Things*. **Note:** This is a full year seminar held from 4:30-6 PM. Students who elect this course may not commit to more than one extramural season sport.

THE MIDDLE EAST

(Flaherty)

“The Middle East” has become shorthand for a number of things: places of fantastic complication, ancient enmities, great existing and potential danger.

But the Middle East is a modern construct. We will examine how the region was carved up and renamed, often in the interests of powers far from the scene. We will trace the ancient lineages to help us understand where we are today.

There will be film, music, and readings from a wide range of works – from the Bible to T.E. Lawrence. We will read about the early calls for Zionism and gripping accounts of the wars that have shaped the area. There will be a particular emphasis on the great poetic traditions of the region. And, of course, there will be plenty of current events. We will follow America’s preponderant role in the Middle East, and examine if the Obama administration has gotten any farther than his predecessors in making peace – or even sense – of the Middle East.

No writing, just energy and interest required.

MOCK TRIAL SEMINAR

(Hill)

The Mock Trial Seminar is designed to teach students about the legal trial process and the skills needed to be effective courtroom advocates. The seminar operates on a “learn by doing” principle, whereby students actively practice techniques of effective persuasion. The skills of thinking on one’s feet, preparing arguments and analyzing cases are emphasized. The first semester is devoted to learning and perfecting courtroom skills in order to prepare the students for the New York State Bar Association Mock Trial Competition against other city schools in the spring. Students work on practice cases to gain facility with preparing direct and cross examinations, making objections, introducing rules of evidence, and learning trial procedure. Attendance and interest are critical to forming a cohesive team for going to trial. Extra meeting times in January and February will be necessary as the competition approaches.

NEGATIVE SPACE IN *CITIZEN KANE* AND FILM NOIR

(Tirado)

We all know how to communicate with one another effectively through a combination of words, sounds and gestures, but what is it that is being communicated through our silences, body language, and facial expressions? Those unsaid things, those unexpressed thoughts, are as meaningful as the verbal or physical exchanges themselves. This class will examine the ways in which meaning is conveyed *visually* in the alienating and “othering” world of *Citizen Kane* in particular and more traditional noir cinema in general. By analyzing camera angles, character movement, lighting, and more, we will look at the ways in which the viewer is influenced – even manipulated – by a film’s images. There will be weekly full or partial screenings followed by discussion, and we will read articles and excerpts from various sources. Each semester will conclude with a sequence analysis in which each student chooses a film that interests him or her and explores a portion of it in great detail. Some outside viewing may be required, but if you love movies enough, that won’t be a chore....

PHILOSOPHICAL ETHICS

(Aronson/Rutter)

On the one hand, we need to know how to live. Are lies permissible? Kant: Never. Mill: Yes, if the aggregate duration and intensity of pleasure-states is maximized for all affected parties. Aristotle: The question is not whether it is permissible to lie but whether it is desirable to be the sort of person who tells them. Nietzsche: If you have to ask--probably not!

On the other hand, there is much we do agree on. (Murder is wrong; thieves must be punished.) But what can justify this knowledge? According to Judaism, Christianity, Islam--God. According to Plato and Kant--reason According to Hume--feeling. According to Nietzsche--who needs justification?

This course considers the central paradigms of Western ethical thought, beginning, as indicated above, in Ancient Greece and reaching into the modern era. Be ready to think hard about the nature of right and wrong, good and evil.

THE POETRY OF PLAYS: CONTEMPORARY AMERICAN THEATER

(Ziegler)

Sarah Ruhl. Lynn Nottage. Christopher Shinn. Rinne Groff. Neil LaBute. Richard Greenberg. Edward Albee. Diana Son. Theresa Rebeck. Rajiv Joseph. Gina Gionfriddo. Melissa Gibson. Tina Howe. Lydia Diamond... The list of wonderful and diverse contemporary American playwrights goes on and on. Some of these names might be familiar to you, others not. In this seminar, we'll read plays aloud together, sometimes staging scenes to better understand them, always taking the time to appreciate the specific language and voice – the poetry – of each particular playwright, and to understand the questions he or she is raising.

The class will be discussion-based and very open. What are American dramatists writing about in this new century and why? Should plays be political? (What is a political play?) How can theater survive in a world of movies, television and the Internet? Are plays obsolete?

We will also, as a class, go see a play once a month. Afterwards, we'll discuss the production and talk about the roles played by director and designers. There will be no homework for this course but occasional in-class creative writing assignments. Playwrights, directors and designers will come and speak to us every now and then (especially if we go to see their plays!)

SPACE COLONIES

(Roam)

Could some of that limitless solar energy in outer space be safely beamed down to Earth, making us less hungry for oil and less reliant on gas-burning cars and coal-burning power plants? Couldn't this be a boost for health, environment, prosperity, you name it, if it worked? Since the 1970s, some physicists have been suggesting that colonies floating in space could build huge solar collectors, using minerals from the moon, and using microwaves to send down cheap energy.

This seminar asks whether space colonies are a possible, desirable investment in the future, and how they might realistically work. Issues include safety and health and life in space (artificial gravity, radiation), energy, cost, basic physics, and even political philosophy (Colonialization? Independence? Weapons in space?). We study “models” (simulations) of life support, ecosystems, financial investments, and world population vs.

hunger vs. resource trends. The “Civilization IV” game, with its “manage a country” role playing, might give us a way to design a “civ in space scenario.” We read books by Princeton physics professor G.K. O’Neill, technology philanthropist Buckminster Fuller, and artificial intelligence expert Ray Kurzweil, who is forecasting a rapidly approaching technological “singularity” – an escalating collection of breakthroughs in everything from genomics to artificial intelligence, robotics, nanotechnology and energy. This is also a chance to participate in NASA’s annual space colony design contest for high school students. See <http://gargoyle.saintannsny.org> for more information.

TSARINA: ONLINE/IN PRINT SMALL MAGAZINE PRODUCTION

(Bosworth/Rocha)

In this seminar we’ll explore the relationship between online and print media as we prepare print issues of tsarina.org, the compact e-zine of The Saint Ann’s Review. We’ll begin with a brief overview of the online journal and the Dreamweaver website design program. Next we’ll prepare a graphic document in Quark or InDesign, create a letterpress cover and offset interior pages, and finally hand-bind the whole. As time permits, we’ll explore other design possibilities, visiting studios, speaking with publishers of art books and small press publications, and discussing with our website designer and amongst ourselves potential interactions between online and independent print media. We’ll discuss various editing issues as they arise. The seminar will end with the publication of the online and print versions of tsarina and a public reading by writers whose work has figured in the journal.

YEARBOOK

(Hord)

Lots of film, lots of fun. You’ll be shooting many rolls of film – candid portraits of your friends, classmates, and teachers. We meet once a week, print like mad, and then edit our work; we say yes to some photographs and no to many more. We talk about what works, what doesn’t, and why. And in the end, the big reward: your photographs published, in a real book. **Prerequisites: You must have had one year of B&W Photography and be a senior.**

THEATER

All classes meet one double period per week unless otherwise noted.

ACTING

(Lamazor/ Barnett)

This is a professional caliber acting class with emphasis on character study, acting technique, breathing, vocal, and relaxation exercises. Time is devoted to movement exercise, sense memory, and to improvisation, games and storytelling. Ensemble work is encouraged and developed. Scenes and monologues focus on discovering the individual actor's personal relationship to the role and to the text. Actors learn how to break down scripts and understand beats and actions. There are opportunities for performing scenes and monologues, geared toward the individual actor's needs and desires. Scene rehearsals with partners often take place outside class time. We may have visits from special guest artists and workshop leaders, and we take trips to see exceptional productions around town. Ibsen, Shaw, Stoppard, Mamet, Churchill, Williams, Shepard, Wilde, Shakespeare, and many other fascinating friends await you. Experience the joy of playing great roles! All Acting class students participate in the Scene Marathon, which is presented in our theater.

ACTING INTENSIVE

(4x per week) (Lamazor)

Same description as above, except that this class may work on collaborative playwriting/performance projects or full length plays, in addition to scenes and monologues. Students may direct scenes or projects on occasion. There may be several performances at different sites over the course of the year. Imagination and connection are our guiding forces. This class functions as a true, joyful "company" of actors! All Acting Intensive students participate in the Scene Marathon, which is presented in our theater. **Note:** Open only to advanced students with the permission of the instructor.

ACTOR'S VOICE

(1x per week) (Osborn)

The wonderful world of dialects, speech and vocal production awaits you. Funny voices, accents and more are explored in this class in which the vocal side of acting is stressed. Poetry, improvisation, contemporary and classical texts are used, and we work on several class projects including scene and monologue work. Last year's material included *The Importance of Being Earnest*, *Cat on a Hot Tin Roof*, *Monty Python and the Holy Grail*, and several Shakespearean works. We incorporate relaxation techniques, voice building, and breathing to help actors deal with the demands of auditions and performance. There are also opportunities to work on eliminating accents and addressing individual speech problems. This dynamic and practical class is tailored to the specific needs of its students.

EXPERIMENTAL IMPROVISATION

(Barnett)

Actors frequently employ improvisational techniques during the rehearsal process as a means of further investigating the text. There are also performers—many comedic—who use improvisation not merely as a means to an end, but as an art form in and of itself. In this class we cultivate an improvisational technique that encourages spontaneity and abstract thinking. There is a unit on autobiography in which each student creates three performances, a unit on site-specific theater (performances, 'happenings,' or installations set outside a traditional stage; past work has taken place in a stairwell, in a park, and on a street corner), and a

unit on rehearsal technique in which we study methods relevant to experimental narratives. This is a course for students with or without previous experience in improvisation. It is also a class for dancers interested in working with text, writers interested in transforming their observations into physical life, and visual artists. The class also benefits anyone who is nervous when speaking in public.

BROOKLYN CITY LIMITS: LIVE IMPROV

(Gnagnarelli)

Those who follow the wisdom of the Tao prize simplicity and spontaneity above all else, and that is precisely what we study in this course. Each section of this class creates its own structure and dynamic, building scenes with location, relationship, and action as the building blocks. After reviewing the basic rules of improvisation, we explore a wide array of styles and forms, comedic as well as dramatic. Informal performances for lower and middle school students may arise, and an evening performance is optional. In addition to learning how to create characters and interact with scene partners, you develop skills that help you in auditions, rehearsals, and performances. While you strengthen your acting abilities, your health and well being are improved by laughter—comedy is our main course!

While we focus on the process, working in the moment, we will have our eyes set on several performances during the spring semester. Fear not! We will also work on the more-common-than-you-might-think issue of STAGEFRIGHT! Come join in on the fun! Everyone has more than enough life experience to be stage-worthy in this class!

SHAKESPEARE WORKSHOP

(Reardon)

Get ready for Will the Bard in all his glory... from Sonnet to soaring soliloquy. The workshop begins with learning and performing a sonnet then proceeds to monologues and on to scenes and finally at year's end we bring it all together in a black box performance (at Manhattan's Drama Book Shop) called "Will and Friends from Brooklyn." Those friends may include some of the revenge tragedians such as Marlowe and Middleton and the later Restoration Comedians but it is mostly Shakespeare. In this workshop, you will experience the joy of playing Shakespeare and gain a trust and ease of performing the playwright's blank verse as if it were your native tongue. You will also use all your other talents from singing to musical skills on instruments both modern and old fashioned. And in our scene studies, everyone plays a leading role.

COSTUME PRODUCTION

(Scott, Shand)

This class focuses on costumes for Theater Department play productions and related areas of research, design, and construction. Students learn about the design process from creating a concept and drawings to pattern making, draping, and sewing. In addition to focusing on costumes for stage and film, students will also have the chance to explore other topics such as fashion design and the intersection of art and costume. Classes alternate between working on personal designs and production-related projects. There will be some opportunities to help design and coordinate pieces for the High School Playwriting Festival, the High School Film Festival or the High School Dance Concert under the guidance of the instructor. Crew participation for a minimum of one play or dance concert is required.

TECHNICAL THEATER

(Briggs)

Students in this course are responsible for the building, painting, lighting, and running of all productions, as well as maintenance of the theater and its equipment. Scenery: ground plans and elevations are created using the requirements of a given script. The actual execution of designs is done using basic carpentry and metal working skills. Scene painting: problems in texturing, new materials, and various other painting techniques specific to theater alone are studied. Stage lighting: the class studies the design and function of lighting equipment and dimming devices. Sound: recording and the use of sound for the theater are covered. Students' designs are encouraged and accepted for school productions. This is both a practical and a theoretical course. Students may apply for a position on a running crew.

PLAY PRODUCTION

(Briggs)

Each member of a production staff, from the director to the stagehand, has specific duties and skills. Students in this class learn techniques for running a smooth and professional show, with the opportunity of taking on responsibilities for our theatrical productions. Topics covered are construction, maintenance and set-up of props, reading and taping out scale ground plans, writing up cues, calling sound and lighting cues, and more. This is not a carpentry class, although construction is involved; this is a course specifically designed for advanced tech students interested in stage managing, house managing, props mastering, and designing, and for those students ready for more involvement in technical theater. **Note:** This class is open to students with one year of Technical Theater, by permission of the instructors. All students are required to work on at least one production; this requires time outside of class.

PLAYWRITING, 9th and 10th Grades

(Garrett)

This course explores the elements of playwriting that make it a three-dimensional living art form. Through weekly exercises, we approach a playscript as a blueprint. The course culminates in staged readings of the students' plays. In addition, each student investigates the work of a modern playwright, discussing and demonstrating scenes from that writer's work to the class.

PLAYWRITING, 11th and 12th Grades

(Garrett)

The student is encouraged to identify and investigate his or her central imaginative concepts and to shape them into the stuff of drama. Principles of dramatic construction as set forth in Aristotle's *Poetics*, "the logic of consciousness" as described by Suzanne Langer, and "the enslavement of the attention" as recommended by Artaud are among the concepts discussed. Principles of directing are demonstrated. The class culminates in a festival of workshop productions of the students' plays. The festival requires a major commitment of time and energy during the last three weeks of school.

MOVING IMAGE 1

(Dobski)

This class concentrates on the study of film as a two-dimensional art form that moves, focusing on the dynamics of screen space and the language of cinema. Using 16mm film equipment, the class emphasizes the basics of film emulsions, lenses, light readings, and editing. Students develop ideas into well structured screen narratives, and then each student writes a one-page treatment of a short silent film. Working individually or

with a production partner, students storyboard, produce, direct and edit this treatment into a 16mm black and white film project. This is a non-linear course requiring constant participation and much work outside of class. **Note:** Open to 10th, 11th, and 12th grade students.

MOVING IMAGE 2

(Dobski)

With continuing emphasis on two-dimensional design and the language of cinema, this class focuses on digital video production and electronic editing, producing sync-sound narrative projects. Students are introduced to sound recording technology, and the aesthetics of the sound image – writing dialogue, directing actors, recording location sound, and layering sound images during editing. Projects determined by the instructor.

Prerequisite: Moving Image 1, and permission of the instructor.

MOVING IMAGE 3

(Dobski)

This is a course in advanced film production and color cinematography. Students shoot 16mm film, transfer the images to digital video and then edit electronically, producing a 3-to-5-minute work on tape with a complete soundtrack, including an original score. **Prerequisite: Moving Image 1 and 2, and permission of the instructor.**

HIGH SCHOOL PUPPETRY

(1x per week) (Asbell)

This course is an extension of middle school puppetry. All skill levels are welcome. Individual projects may include rod puppets, hand puppets, marionettes, body puppets, and masks.

AFRICAN DANCE

(Mackall/Jackson)

An exciting introduction to the traditional music, rhythms, costumes and dances of West Africa and other regions, this course is open to all high school students who actively wish to explore the joys and complexities of African art and culture. Classes are accompanied by a live drummer. There are opportunities to perform, to learn about drumming, and, possibly, to drum. Students may work on costumes or accessories for the dance concert.

DANCE 1

(The Department)

The class focuses on developing students' individual choreographic voices through improvisation and the creation of short movement studies. Class begins with a warm-up that integrates different techniques from ballet to African dance to yoga. Students are exposed to different choreographic approaches through attending performances and studying videotapes; in addition they have the opportunity to work with professional choreographers, learning pieces and taking direction. Dances developed both individually and collaboratively with the class are performed during the year. Those developed in association with the instructor are eligible for performance in the student dance concert, for which original costumes may be designed or assembled by students. Both new and experienced dancers are welcome.

DANCE/CHOREOGRAPHY 2/3

(The Department)

This class studies dance technique, improvisation and composition to create expressive dance pieces, exploring movement and drama through solo, duet and group forms. Modern dance technique leads to improvisational work and short studies to explore movement textures and qualities. We work with directing multiple bodies in space, using partnering techniques and weight exchange to convey emotional meaning, and studying formal compositional elements such as symmetry, tension, dynamic use of space, costume and environments. Diverse dance styles, uses of rhythm, and music from many traditions are investigated, and students have the opportunity to learn pieces and take direction from professional choreographers. Dances developed in association with the instructor are eligible for performance in the student dance concert, for which original costumes may be designed or assembled by students. There are field trips to notable performances. **Prerequisite: Dance 1 or permission of the instructor.**

DANCE/CHOREOGRAPHY 4

(The Department)

We continue our study of dance technique, improvisation and composition. Emphasis is on the development of the individual artistic voice through complex, expressive dances incorporating solo and group aspects, examination of multimedia techniques, and the use of juxtaposition and collage to expand dramatic possibilities. Each student undertakes a research project supporting the creation of his or her own dances. The Lincoln Center Library for the Performing Arts provides a resource for our study of diverse music and the integration of costuming, language, and props or sets into our dances. Students have the opportunity to learn pieces and take direction from professional choreographers. Dances developed in the class in association with the instructor are eligible for performance in the student dance concert, for which original costumes may be designed or assembled by students. There are field trips to notable performances. **Prerequisite: Dance 1, Choreography 2/3, and permission of the instructor.**

Humanities Electives 2009-2010

Period C

American Women's History – Schragger
American Government – McShane
Art History – Chapman
Bad Breeding – Avrich
Beyond Kafka – Miller
Haunted Parlor – Levin
Literature & Philosophy – Aronson
Modern Art – Kapp
NYC History – Swacker
Women Writers – Meslow

Period D

17th Century – Donohue
19th and 20th Century – Everdell
Ancient Rome – Deimling
Cold War – Kang
Deadly Sins – Rutter
Family Values – Kantor
History of American South – Oltman
History Of Disease – Bertram
Tragicomedy – Khoury
World of the Vikings – Stevens
Writing – Bosworth

Science Electives 2009-2010

Period A

Adaptation – Zayas
Advanced Bio
Advanced Chemistry
Chemical Forensics – Zmuidzinas
Chemistry 1 – TBA
Mind/Universe – Kandel
Physics – TBA

Period B

Advanced Bio
Advanced Chemistry
Analytical Physics – Benadiba
Chemistry 1 – TBA
Classical Mechanics – Kandel
Genetics – Zmuidzinas
Marine Biology – Richards
Physics – TBA

Non-A/B

Independent Science Research
Robotics – Benadiba